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ABSTRACT

A study was conducted to evaluate the effectiveness of the "Classic Theatre" course, a series of televised plays and play previews, offered for credit by 275 two- and four-year colleges throughout the country. Criteria used in evaluation were the participant institutions' attitude toward and utilization of course materials and prescribed format, response to the course by students, and indications from both schools and students of further interest in televised presentations of humanities materials. Participating institutions, students, and faculty were surveyed to provide necessary data. Additionally, seven schools were chosen for in-depth study and analysis. Results of the study indicated: (1) faculty/administrators gave a positive evaluation of the course, felt the course textbooks were helpful and well-integrated, although occasionally too demanding of introductory-level students; (2) television was considered to be an effective mode for presentation of humanities materials to the public; (3) very little uniformity in course standards and requirements existed between institutions; (4) although students had generally not previously taken a televised course or a drama/literature course, the majority were approving; and (5) faculty members, students, and administrators gave strong support for future television courses in humanities and other curricula. Study-related materials are appended. (JDS)

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CLASSIC THEATRE: THE HUMANITIES IN DRAMA

A TELEVISION COURSE FOR CREDIT

FINAL RESEARCH REPORT

BY

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CHAPTER I

DESCRIPTION OF THE STUDY

DESCRIPTION OF THE STUDY

Among the many forms of non-traditional study that have appeared in the last few years, courses designed around national television series are quite prominent. Yet they are not very well understood. The prominence comes in part from the high profile of the television series themselves. Everyone has heard of *The Ascent of Man*, *Classic Theatre: The Humanities in Drama*, and *The Adams Chronicles* because they were series aired nationwide over public television stations with national promotion. But the arrangements that constitute a college-level course around each of these series remain somewhat confusing even for the hundreds of higher education institutions granting students credit for taking the courses. The lack of comprehensive studies on these courses contributes to the general lack of understanding of what they are and how they work.

This monograph reports the findings from one research project which sought to uncover the patterns of utilization of the course designed around the nationally-broadcast television series, *Classic Theatre: The Humanities in Drama*. Funded by a grant from the National Endowment for the Humanities, the project sought answers to the question of whether the course was effective, specifically looking at television as a means of providing students easier access to humanities instruction.

The most novel aspect of the Classic Theatre course was the process of delivery of the course to higher education institutions and local television stations and through them to the students themselves. The opportunity for drama and literature students to view plays and not just read them was also unique. Evaluation of

these elements of the course was emphasized.

The investigation began in November, 1975, while the series aired. A series of questionnaires was sent to administrators, faculty members and students in March and April, 1976, and site visits were conducted in April and May. Because of the extensive amount of information collected, data compilation and analysis continued into September.

DESCRIPTION OF THE COURSE

In the fall of 1975, the Public Broadcasting Service aired a spectacular series over almost all PBS stations. *Classic Theatre* and *Classic Theatre Preview: The Humanities in Drama* consisted of thirteen 17th, 18th and 19th Century full-length plays plus a thirty-minute preview for each drama. Included were such well-known plays as *Macbeth*, *The Wild Duck*, and *Mrs Warren's Profession*, and two original screenplays, *Paradise Restored* and *Candide*. The plays were originally produced by the British Broadcasting Corporation and presented to American viewers by WGBH-TV in Boston. WGBH also conceived and produced the *Classic Theatre Previews* with funds provided by the National Endowment for the Humanities. The purchase of the dramas themselves was funded by grants from the National Endowment for the Humanities and from the Mobil Oil Corporation.

The number of large organizations involved made this a complex and ambitious series even before educational institutions were added to shape the educational materials. The two higher education institutions were the University Extension at the University of California, San Diego and the Coast Community College District (Costa Mesa, California). Working with WGBH; Little, Brown and Company (publishers of the course texts); and PBS, Coast and UCSD designed a college-level course around the series, promoted it to two-year and four-year colleges and universities, and coordinated

the delivery of course components.

The Classic Theatre course has three goals for students:

1. Understand the social and historical backgrounds of the 17th, 18th, and 19th Century European drama.
2. Understand the origins, form and literary importance of the classic works, leading to the viewing and enjoyment of the plays themselves.
3. Learn some techniques of interpretation, analysis and criticism of drama.

On the surface these goals are not especially unique or non-traditional. The unusual component of this course is revealed in the phrase "leading to the viewing and enjoyment of the plays themselves". Few traditional drama or literature courses offer the student the opportunity to view the plays being studied. Thus, the important quality of this course is that the student is a viewer of plays, not just a reader.

To achieve the course goals, students relied on the following materials:

Plays

The plays were chosen for their effectiveness on television as well as their significance in the history of theatre. They varied from 1-1/2 to 2-1/2 hours in length. The plays in order of broadcast were: *Macbeth, Edward the Second, The Duchess of Malfi, Paradise Restored, She Stoops to Conquer, Candide, The Rivals, The Wild Duck, Hedda Gabler, Trelawny of the "Wells", The Three Sisters, The Playboy of the Western World and Mrs Warren's Profession.*

Previews

Preceding each play was a thirty-minute introduction to the play. Each preview was produced by WGBH-TV, Boston, and featured an eminent scholar who commonted upon the play, offered interpretations of play and playwright, and discussed the performance with members of the cast.

Anthology of Plays - *Classic Theatre: The Humanities in Drama*
An attractively bound volume that included not only the texts of the plays but also informative introductory essays and illustrations for each play.

Book of Readings - *From Script to Production*
The essays in this text were drawn together by Jonathan Saville, Associate Professor of Literature at the University of California, San Diego, after discussions with the editors of the anthology, production staff at WGBH, and after viewing of the productions themselves.

Study Guide - *Programme Notes and Promptings*
Authored by Dr. Henry Goodman, Professor of Theatre Arts at the University of California, Los Angeles, the study guide was seen by the course designers as the crucial component for independent-study students because it directed them in how to view the plays, integrate the various course components, and study for the course. It contained the specific instructional objectives and assignments for each unit.

The books were available as a "shrink-wrap" package with a suggested sale price of $19.95.

Material was also produced to assist the colleges in offering the course. Each college participating in the project received an Academic and Administrative Support Package that contained a bank of test questions based on the course objectives, a faculty manual, recommendations for administration of instructional television courses, and promotional materials designed for local adaptation and use.

In short, the course was designed as a complex and complete learning system to be adopted by higher education institutions for use primarily by the at-home student. It was also designed to be flexible so that it could be offered as a correspondence, independent study, or on-campus course, at the lower division or

upper division levels, and from academic perspectives such as theatre arts, literature, or interdisciplinary humanities departments.

THE RESEARCH PROJECT

The Classic Theatre research project sought to evaluate the effectiveness of the television course as a way to provide access to humanities materials. The research design called for evaluating the effectiveness of the Classic Theatre course in terms of:

1. The attitude toward and utilization of course materials and prescribed format by participating institutions (two-year and four-year).
2. The response to the course by students and the extent to which the course reached a population not previously involved in higher education.
3. Indications from both schools and students of further interest in this mode of humanities presentation. This two-pronged inquiry was prompted by the understanding that for a course such as Classic Theatre to be utilized at all it had to be subscribed to by institutional personnel as well as students.

Information relevant to the research questions was gathered in the following ways:

1. Distribution of a general questionnaire to all administrators involved with offering a Classic Theatre course.
2. Distribution of an in-depth questionnaire to selected faculty-facilitators and administrators.
3. Site visits to seven institutions to gather more in-depth information about the school, the community, and the students.
4. Distribution of a questionnaire to a selected sample of students seeking their reactions to the various course components, the administration of the course (including local student support services, scheduling, etc.), and basic information about the students such as age, education, and study habits.

From the student information gathered, we hoped to shed light on such questions as: Who were the students? What was their background in such subjects as literature and drama? Why did they

enroll in the course? Has their interest in the study of humanities subjects been affected by this course? What are the characteristics of any new student populations that the course may have reached? What kinds of course promotion and publicity were most effective in reaching students?

Copies of the four questionnaires used in this study are included in Appendices A through D. Questionnaire #1 was used as a basic information instrument and was sent in November, 1975, to the major contact person at all institutions offering the course. As can be seen in Figure 1.1, 153 or 56% of the contacts returned the questionnaire and 96 agreed to participate in the more in-depth study. We have no ready explanation for the higher degree of both interest and participation among representatives of four-year institutions. At least twenty schools did not participate in the study because low enrollment forced closing the class.

Fig. 1.1

QUESTIONNAIRE #1 RETURNS *

	Total Number of Schools Offering the Course	Total Number of Questionnaires Returned	Willing to Participate in Research Project	Not Willing
Two-Year Institutions	153	76 (49%)	41 (26%)	35 (22%)
Four-Year Institutions	122	77 (63%)	55 (45%)	22 (18%)
Totals	275	153 (56%)	96	57

* Raw figures (per cent of total participating in parentheses)

Faculty members and administrators at the 96 two- and four-year institutions willing to cooperate further were mailed more detailed questionnaires in March and April, 1976. The 1554 students enrolled in the courses offered at twenty-four institutions were sent copies of the student questionnaire in March and April. To

Fig. 1.2

TWO- AND FOUR-YEAR INSTITUTIONS STUDIED IN DEPTH

Two-Year Institutions

Bunker Hill Community College (Massachusetts)
Central Piedmont Community College (North Carolina)
Chicago City-Wide College (Illinois)
Hillsborough Community College (Florida)
Imperial Valley Community College (California)
Kingsborough Community College (New York)
Lansing Community College (Michigan)
Maricopa County Community College (Arizona)
Merritt College (California)
Miami-Dade Community College (Florida)
Nassau Community College (New York)
Northern Virginia Community College
Rio Hondo College (California)
University of Minnesota Technical College

Four-Year Institutions

Arizona State University
Illinois State University at Normal
Pepperdine University (California)
Southern Connecticut State College
University of California at Davis
University of Hawaii
University of Minnesota
University of North Florida
University of Virginia
West Liberty State (West Virginia)

protect the students' right of privacy, most schools could not provide students' names and addresses to us, so the administrators were asked to send the questionnaires to their students. They were supplied with questionnaires, envelopes and postage as well as addressed, postage-paid envelopes for returning completed questionnaires. The 24 institutions chosen are listed in Figure 1.2 and a copy of the Student Questionnaire is provided in Appendix D.

Figure 1.3 lists the four data gathering devices used, the number of questionnaires sent in each category, and the response rates in raw figures and per cents.

Fig. 1.3

RESPONSE RATES TO QUESTIONNAIRES

	# Mailed	# Returned
Questionnaire #1 - All Schools	275	153 (56%)
Questionnaire #2 - Administrators	96	28 (29%)
Questionnaire #3 - Faculty	96	45 (47%)
Questionnaire #4 - Students	1,554	557 (36%)

The student response rate varied widely between institutions from a high of 66% at the University of California at Davis to a low of 14% at Rio Hondo Community College (See Appendix E for the total course enrollment at each of the 24 institutions and the number of questionnaires returned.) Thus, the student sample was a self-selected group of those interested enough to return a questionnaire three months after the course had ended.

The sample of administrators and faculty responding to the in-depth questionnaires was also a self-selected group. The low number of responses to the administrative questionnaire seems to be due to the fact that in many cases the faculty member was the only individual with any significant involvement with course

arrangements. Fifty-six or 59% of the 96 institutions queried responded to one or the other of the faculty and administrator questionnaires however.

Because there were so many variables that could affect the success of the many Classic Theatre courses offered around the nation, this research project also included seven site visits by project staff members. A day was spent with all personnel on each campus who were involved in the course from presidents to deans of instruction, deans of extension, promotion staff, faculty and division/department chairpersons. The site visits provided a wealth of detailed information about such things as the original decision to offer the course, promotional efforts, faculty and administrative attitudes, relations with the local public television stations, and local decision-making with respect to course options and course design.

DESCRIPTION AND LIMITATIONS OF THE DATA GATHERED

Generalizations based on the data from this project must be understood in light of methodological limitations. The student sample was intended to be broadly representative of the more than 10,000 people who took the course nationwide. The 558 students who returned the questionnaire were enrolled in 24 specially selected colleges and universities across the country. Fourteen of these were two-year and ten were four-year institutions. They were spread across all parts of the country and served urban, suburban, and rural populations. Some of these institutions such as the Chicago City-Wide College, the University of Hawaii, and Miami-Dade Community College, have extensive experience and resources for offering extension and television courses. However, most had little or no previous experience with television courses and were consciously experimenting with the Classic Theatre series. (This experimental attitude in part accounted for the high level of interest, responsiveness

and cooperation which we found to be characteristic of so many of the schools participating in this study.)

We consciously introduced another bias in the selection of these 24 institutions. We chose schools who gave some indication, through their response to the initial questionnaire, of having made a conscientious effort to make the course known to potential students, and to provide administrative and academic support services to enrolled students. Due largely, perhaps, to the lack of lead time available to institutions to set up such services prior to the broadcast of the plays, many of the 256 institutions offering the course were remiss in this respect. It was our view that a study of schools who exhibited a certain degree of preparation (e.g., use of the administrative and academic support package, some form of public notice or promotion of the existence of the course, and the provision of some mechanism for answering student inquiries prior to and during the course itself) would yield information much more pertinent to the questions being addressed in this study than a study which yielded "lack of preparation" as a finding which colored its results. Put simply, we wanted to know what works rather than what doesn't work.

Thus, student responses to the course most likely reflect this selection bias: they were enrolled in colleges which made relatively more conscientious efforts in course activities than many other institutions offering the course.

It also should be noted that most of the 558 questionnaires that were returned were from students who had completed the course. Among the respondents, 88% indicated that they had finished the course. This is an important bias to keep in mind since those who were able to complete the course most likely found it interesting, not too difficult, and offered at a time that was convenient for their viewing. In future research projects, efforts should be made to identify students or potential students who chose not to

enroll or who dropped out part way through the course to find out their reasons for not enrolling or dropping out. Now we can only speculate about the student who could have been -- but was not -- served by this course.

In summary, the findings in this monograph can be listed under the following headings:

1. Case studies at seven institutions.
2. Profiles and opinions of the 558 students taking a Classic Theatre course in 24 institutions, which enrolled a total of 1,554 students.
3. Profiles and opinions of the faculty members and administrators who volunteered to answer the more in-depth questionnaires.
4. Information on the requirements and activities of local Classic Theatre courses.

The site visits have been presented as case studies and appear first in the report because they provide a total picture of local utilization and may have more validity than generalizations based on the larger samples. Also, they provide a useful reference point for showing the ranges of variations from average figures.

CHAPTER II

CASE STUDIES

CASE STUDIES

Seven schools were chosen to be sites of in-depth study and analysis for this research project: Illinois State University, West Liberty State College (West Virginia), Merritt College (California), Pepperdine University (California), University of Virginia (Falls Church Regional Center), Lansing Community College (Michigan), and the Chicago City-Wide College. The Classic Theatre courses offered at these institutions exhibited great variations of requirements, enrollments, administration, and faculty roles. The following reports of those site visits demonstrate the difficulty of making generalizations about the use of and reactions to the Classic Theatre course across the country and in all institutions on the basis of nationally averaged statistics.

ILLINOIS STATE UNIVERSITY
NORMAL, ILLINOIS

Illinois State University at Normal was selected to be studied in this project for several reasons: It was a fairly large public university and the course was offered at the undergraduate as well as graduate level through the Division of Continuing Education. While the school had not offered a television course for credit since the late 1940's, the enrollment of 85 in Classic Theatre was considered relatively large. Also, the course was offered to a large rural geographic area and had no requirement for campus attendance at any time.

DESCRIPTION OF THE COURSE

There were two courses offered at ISU, an undergraduate course which had an initial enrollment of 55, and a graduate course which had an initial enrollment of 30. Both were offered for three semester hours credit and were advertised through the continuing education division as well as through on-campus channels.

The instructor for both courses, Dr. Robert Funk, chose not to use the test bank provided in the administrative package but substituted written assignments as the major device for evaluating students' work in the course. Students were given the option of writing three analytical papers on any three plays and he set specific standards for what was to go into those papers. Dr. Funk had an assistant who helped him grade the papers and mail them back to students. His role was mainly one of answering students' questions, preparing all the written communications to students, and making the final determination of the grade on the papers after the reader had first gone through them.

Responsibilities for promotion of the course, ordering of

books, hiring a faculty member, arrangement with local stations, and registering of students was handled through the Division of Continuing Education. Since this division is experienced in promoting extension-type programs and reaching non-resident student populations, promotional activities for this course were fairly extensive and sophisticated. They included a brochure, public service announcements on radio and television, special letters, and press releases mailed out to local newspapers.

THE STUDENTS

The students who enrolled in the two ISU classes tended to be somewhat older than full-time resident students. The undergraduate class attracted students whose average age was 31 and the graduate class attracted students whose average age was 38. There were other differences between the students enrolled in the two classes. In the graduate class, most students were full time employed with the largest single group being teachers. The undergraduate class enrollees classified themselves primarily as students.

Over all there were two times as many females enrolled in the two courses as males. Over half had two or more years of college courses behind them. About 74% of the students had not taken any drama or literature courses before enrolling in this television course. Of the reasons given for enrolling, many students responding to the questionnaire indicated they appreciated the convenience of TV instruction, sought personal enrichment, and last, they needed units. Over all they were very pleased with the course, and almost all of the respondents said that they would recommend the course to their family and friends if it were offered again. The combined completion rate for the two courses was 69%.

RESPONSE TO THE COURSE

The instructor of the two courses, Dr. Funk, was generally very

favorable toward all course components and the process itself. He was surprised at the amount of work required of him since he was paid on an overload basis for the work. While he thought that the books were all very nicely done, he questioned the usefulness of *From Script to Production* for undergraduate students. He assigned some readings and paper topics to graduate students based on the Saville book. Dr. Funk indicated that he would probably teach the course again and would make some changes the way the course was handled, such as adding opportunities for students to write their personal reactions to the plays.

He felt that students satisfactorily handled the correspondence nature of the course. The students that he felt had the most difficult time in the course were a few freshmen who registered in it when they found that they were closed out of other campus English courses. Some of these students apparently had very little writing experience. It was very difficult for these students to learn the style of writing through a correspondence course, and he felt that a classroom situation definitely would have been better for them. The rest of the students were well prepared to study independently; their reasons for dropping out did not include inability to handle the course. Thus, he did not feel that the lack of opportunity to have face-to-face contact with the students was a crucial problem. While he missed this opportunity because he said that this kind of thing always provides stimulation for the teacher, he didn't feel that it was necessary for the students. One student who supported this view said, "I am disciplined and curious enough to work at my own pace toward a deadline for correspondence work".

The students' report on the course content and the books was equally favorable. Eighty-seven per cent of the students responding to the questionnaire agreed that the three books used in the course were integrated in a way that made meeting the course goals possible

and they rated each book highly. Even the study questions in the study guide were praised by more than half of the respondents. The students also felt that things like the broadcast times and mailing communications from the faculty member were both convenient and adequate and had few complaints about the pace of the course. When asked if they would take other courses in literature, drama or theatre, whether televised or on campus, three-quarters of the respondents said "yes".

The series seemed to attract people who had watched PBS stations before, although most of them noted that it was an infrequent viewing. Many commented that as a result of taking this course, they would increase their viewing of public television, as well as their desire to see or read drama. In talking about how her experience in the course changed her television viewing habits, one student commented, "I watch now for coming plays on PBS. I am more interested in plays than ever. I am less content with bad TV programs after this course. I really got spoiled!"

Many students commented on the necessity of having a repeat of the plays available. Since the television series was offered over two stations in this area, the students had a wide range of options for viewing the plays and the repeats.

ADMINISTRATIVE POSITION

The administrators in the Division of Continuing Education responsible for deciding to offer this course were oriented toward providing support services for students and handling arrangements necessary to the course. They were generally very enthused with the results. They are planning to offer other national television courses as they become available, as well as repeat the Classic Theatre course. The division has a good reputation, shown by the fact that continuing education course credits are not distinguished from on-campus course credits on students' transcript, nor is a student limited in the

number of continuing education courses applicable toward a B.A. degree.

The administrators were very complimentary about the cooperation they received from the two PBS stations. This assistance included on-the-air announcements of the course and a description in one station's publication. Though several other schools in the area offered Classic Theatre for credit, no effort was made to cooperate with those schools.

There were some administrative problems nonetheless. One was the fact that the students who lived in college dormitories had difficulty taking the course unless they had their own television because none of the televisions in the dorm had the cable hook-up which enabled them to receive the broadcast. Thus, of the full-time students who took the course, most lived in apartments in the community. The administrators biggest complaint was that material about the course had not been sent to them with enough lead time to do the kinds of promotion and work with the instructor that they would normally like to do in offering this kind of a course.

CONCLUSION

Although opportunity for making comments critical of the course and ISU's offering was given the instructor, students, and administrators, few criticisms were uncovered in this study. Changes will be made in various details of offering the course a second time, but over all, this initial experiment in offering a TV course through the Continuing Education Division was considered a success.

WEST LIBERTY STATE COLLEGE
WEST LIBERTY, WEST VIRGINIA

West Liberty is a small, suburban, industrial town in the panhandle area of West Virginia. West Liberty State College is a four-year public institution which offers the B.A. Degree only and serves a community of about 35,000. Its geographic situation is unique: The panhandle is only 11 to 13 miles wide. Out-of-state tuition ($142.65, as opposed to $31.70 for in-state tuition for the Classic Theatre course) must be charged to many individuals living within five miles of the college! State funding is based on numbers of students enrolled, and enrollment has been falling off in recent years. West Liberty State has an interest, therefore, in reaching new students, and is currently experimenting with a number of techniques to take education to the students, rather than requiring daytime campus attendance. These efforts include the use of television as well as an external degree program known as the Board of Regents Degree Program. Competition for college enrollment is keen in the area, with six other institutions within 20 miles of West Liberty State, and twelve within 50 miles. None of the competing institutions, however, offered Classic Theatre at the time of its initial broadcast.

DESCRIPTION OF THE COURSE

The Academic Coordinator of the Classic Theatre course at West Liberty State was Professor Robert Sykes, whose normal load includes advanced composition and literature classes. He had no previous experience with television courses and coordinated closely with Dr. Lawrence Talley, who was coordinating a similarly structured course, *The Ascent of Man*, concurrently with the Classic Theatre offering.

Classic Theatre was broadcast over stations WQED in Pittsburg and WWVU in Morgantown, Channels 13 and 24, respectively, on Thursdays at 9:00 p.m. Halfway through the series one of the two stations began to offer repeat broadcasts on Saturdays. The course drew 30 students, and 80% were off-campus. Three discussion sections were held of approximately two and one-half hours each. Professor Sykes commented that those sections were "Socratic", and characterized by heavy discussion among students. He noted that there was a great esprit de corps among the group, with the best students becoming resources rather than presenting a threat to the rest of the group. Often, after the formal sessions had ended, the group moved over to the student union to continue informal discussion.

Professor Sykes felt that the better students read the plays, the other readings, and then saw the play. Some of the students did not see the plays; a greater number did not read them. He added that reading the play first aided the students in understanding dialects and accents that were often difficult to discern otherwise.

Books were made generally available through the campus bookstore, although Professor Sykes personally delivered a set to one student in Washington, Pennsylvania.

Examinations of the essay variety were take-home. Twenty questions covering a broad spectrum of inquiry were presented to the students a full month before the final exam date. Students were to respond to seven of the twenty. This system was devised by the students themselves.

Dr. Sykes handled many questions over the phone, and felt that he had been in contact with almost all the students in this fashion at least once.

THE STUDENTS

The average age of the students was 35. Forty-three per cent had one or two years of college and another 36% had completed four

years. Seventy-nine per cent -- a very high percentage -- sought a B.A. or a B.S. as their formal educational goal. Females outnumbered males nearly two to one, and about three-fourths were employed full- or part-time. Most of the others characterized themselves as "students".

The most frequently reported reason for enrolling in Classic Theatre was "the convenience of televised instruction, with more than 7 out of 10 offering that response, followed by "the need for units" (57%), and "personal enrichment" (36%).

Twenty of the thirty Classic Theatre enrollees were concurrently enrolled in *The Ascent of Man* course. Most of those 20 were involved in the Regents Degree Program, West Liberty State's external degree program.

Professor Sykes expressed much enthusiasm for working with mature adults. He noted that at first they were very hesitant to express their own ideas, e.g., "This may sound very stupid, but..." However, by the last discussion section they showed more confidence.

RESPONSE TO THE COURSE

Student reaction was favorable to all components of the Classic Theatre course. One hundred per cent of those responding (N=14, or 47% of total enrollment) felt that the three books used in the course "were integrated in a way that made meeting the course goals possible".

Least favored were the "Learning Objectives for Students" component of *Programme Notes and Promptings* and the broadcast Previews. Some disagreement revolved around the usefulness of the repeat broadcasts, with 57% strongly agreeing and 14% disagreeing that these were helpful.

About three-quarters of the sample indicated that the course was no more difficult than other college courses, and 93% felt that the pace of the course was satisfactory. Fifty-seven per cent

indicated that the three two and one-half hour review sessions were sufficient, with 21% stating that they were insufficient and the remainder giving no response.

Thirty-five per cent of the sample felt the cost of the books was unreasonable. One hundred per cent of those responding felt that the take-home essay exam was suitable, and 85% felt the grading system was fair. All respondents indicated that independent televised instruction was suited to their needs, and only 14% missed the feedback and interaction of comparable on-campus courses.

Seventy-nine per cent would take other courses in literature, drama, or theatre, while only half had previously taken courses in these subjects. All respondents indicated an interest in taking further television courses, which coincides with the most often indicated reason for enrolling in Classic Theatre of the "convenience of televised instruction". All would recommend the course to family or friends if it is offered again.

Professor Sykes felt that the three-volume compendium was a valuable asset to the course, and expressed particular pleasure with the book of plays, which he stated was "useful, if not indispensable to the course". As remarked earlier, he felt that only the better students made use of all the course components.

His reaction to the previews was that some were good, but in others those interviewed seemed to be "stuffy, affected, self-important". He felt that the conversations with the actors were the most valuable element, and he liked the way Joan Sullivan "drew people out".

ADMINISTRATIVE POSITION

For such a small school, West Liberty State made a significant faculty/staff effort for the Classic Theatre course. Those participating, in one form or another, in the local effort included the

College Relations Director, the Director of Extended Degree Programs, and the faculty coordinator of *The Ascent of Man* course, in addition to Professor Sykes, the faculty coordinator of the Classic Theatre course.

The Media Resource Director was able to obtain the precise scheduling of the shows and previews, apparently against some resistance from the station. He was also able to obtain a special cable drop to the campus, in spite of the fact that West Liberty doesn't receive a conventional cable service. A team which included most of the above was assembled to travel to Pittsburg for an all-day meeting with WQED station officials, at which time they were able to persuade the station to offer a repeat broadcast of the series. A good rapport was established with the Pittsburg station, and West Liberty State anticipates additional local efforts to follow on this initial cooperative arrangement.

The College Relations Director took charge of the course promotion, working with other faculty and staff to develop mailing lists and create a brochure. Flyers were sent to anyone who had taken external degree programs or extension programs, and to local art or culture groups. More brochures were sent to high schools and elementary schools, members of boards of education who advise teachers on re-certification requirements, drama department professors, and to four other colleges in the area for posting. An advertisement and two news releases were picked up by a local newspaper.

Sixty-four per cent of the students first found out about the course from a brochure, with the newspaper accounting for most of the rest.

Dr. Sykes stated that most of his work was spent in correspondence, mailing, and telephoning, though he also provided extensive, well-conceived review sessions to his students.

CONCLUSION

West Liberty State College's offering of the Classic Theatre course was scored as a success by all involved parties -- if not as a high enrollment course that would bring the benefit of added tuition dollars -- at least as an effective course of instruction for an appreciate audience.

Dr. Robert Sykes's conclusion was that "TV has unlimited potential as a teaching device". He would like to see more courses made available in this mode, and in fact the institution had already agreed to offer *The Adams Chronicles* and *American Issues Forum*. Although Dr. Sykes had no previous experience with television courses, he has become involved in the West Virginia Committee for Humanities and Public Policy, which is creating some statewide uses of television for educational purposes.

The enthusiasm of the faculty and staff involved in the Classic Theatre course could be envied by other institutions who would see this mode of instruction succeed. The Regents Degree Program offered a context and a form of further support which greatly helped the success of the course.

MERRITT COLLEGE
OAKLAND, CALIFORNIA

Merritt College is one of five colleges in the Peralta Community College District located in Oakland, a city of over 361,600 residents, across the bay from San Francisco. The campus, serving 12,350 students, is in a residential district high in the hills overlooking the downtown area. The Classic Theatre course organized by Merritt College was offered to all district residents. As the college's first television course and also representing a new effort to reach new students, the course was an experiment for this two-year college and for the whole district. The concern for the success of the course was shown by the willingness to send an instructor to visit the Coast Community College District several months prior to air time to view the plays and seek counsel on how to offer TV courses.

DESCRIPTION OF THE COURSE

The Classic Theatre course was offered at Merritt College for three semester units. There was no course fee. Offered through the English, inter-disciplinary studies and drama departments simultaneously, the initial enrollment for the class was 129. Thirty-six students completed the questionnaire. About 57% or 74 students completed the course, which is considered slightly lower than the usual on-campus completion rate. The course was offered basically as a correspondence, off-campus course, although there were two optional on-campus sessions and the exams were held on campus. The instructor for the course handled all correspondence with the students which covered procedural items such as reminders of the dates of exams and changes in program schedules. The two optional on-campus discussion sessions were located on Saturdays, with 64 students attending one time and 45 the other. These sessions mainly

consisted of almost two hours of lecture by the faculty member concluding with discussion.

The college had no on-going communication with the broadcasting station and this presented several problems for the course. The public television station chose to show the plays just once a week. The college administrators and faculty members complained of the lack of cooperation from the station. They made several attempts to inform the station of the existence of the course as well as to secure a final broadcasting schedule and found themselves frustrated in almost every instance. According to the division chairman, "The local PBS station was not particularly cooperative; they did not contribute to [course] promotional activities at all." Included in the scheduling problems were such things as one play shown on Thanksgiving Day and not repeated. Another play was re-scheduled without warning. After an extensive amount of research, the instructor discovered that some students did have the option of repeat broadcasts from other stations via cable hook-up, but less than 50% of the students were able to take advantage of this option.

College support for the faculty member to organize and run the course was substantial. In addition to much psychological and administrative support from the division chairman, the instructor, Annette McComas, was given a one-half time assignment to teach this course and was also provided with student and clerical assistance for handling the extensive paper work and correspondence. Additional responsibilities included office hours and lecture preparation. In addition, she worked during the summer months with the division chairman in planning promotional activities.

THE STUDENTS

As is true of the students taking the Classic Theatre course at four-year institutions, the students completing the Merritt

College course were more mature than the typical on-campus student. The average student age was mid-thirties, and more than two-thirds of the students were employed full-time. Forty-four per cent of the students who responded to the questionnaire had completed one or two years of college, and an additional 36% of the students had completed more than four years of college. The instructor felt that the students who were able to complete the course had high reading and independent study abilities. Her assessment was that difficulty with the reading assignments counted for at least one-third of the dropouts in the course.

As was true with students on other campuses across the country, the females outnumbered the males in this course four to one. For 92% of the respondents this was their first television course, and for 78% of the students, their first course in drama or literature. However, the students were not new viewers of public television; over 75% of the respondents indicated that they had been frequent viewers of public TV before enrolling in this course.

The satisfaction with the course by those who completed and responded to this questionnaire was high. Over 90% would recommend it to their family or friends if it were offered again and 86% expressed the opinion that they would take another television course. Furthermore, the students seemed satisfied with the course as it was organized by the college and also with the work of the faculty member. Two-thirds of the students who responded to the questionnaire said they had attended on-campus review sessions. They tended to rate the correspondence and instructions from the faculty member quite highly and said that she was easy to reach and very helpful in her suggestions.

RESPONSE TO THE COURSE

Respondents also indicated a high degree of satisfaction with the course components. Ninety-four per cent felt that the books were well integrated, the readings were helpful and that the study guide

helped tie the course together. A smaller percentage, 67%, found the previews helpful. The respondents indicated that they used all the course components, including the viewing of the plays, the reading of the plays, the study guide, the previews and the book of readings.

An area of the course that came in for criticism was the method of testing. Only half of the students felt that the testing procedures were suitable and a third found them not suitable. Fifty-one rated the tests as fair while 19% said they were not fair.

There seemed to be an equal split between students regarding the sufficiency of contact with faculty members. Around 44% of respondents said they missed the feedback and interaction that an on-campus course provided, while 47% said that independent television instruction suited their needs and that feedback and interaction was not necessary for their enjoyment and progress in the course.

Finally, 33% of the respondents felt that the book costs were unreasonable. Ms. McComas also noted that before the course had started she had over 20 inquiries about the cost of the books by students who then indicated they couldn't afford them and therefore would not enroll.

Ms. McComas expressed many feelings of ambiguity about the course components. While she felt the books were very good, she also felt that there was too much reading and some of it far too sophisticated and heavy for the average community college student. Her recommendation regarding the books would have been to shorten the Book of Readings and the Study Guide, replacing some of the readings with synopses. She also felt that three units of credit were not enough for a course of this difficulty. In comparison, a three-unit dramatic literature course on campus would only cover eight plays in a semester. In general, she felt that the previews were "awful". While they certainly did help some students, the speakers in some of the programs were so "odd" in voice or mannerisms as to

distract from the subject matter.

Finally, Ms. McComas indicated that she thought the plays selected for the series were too esoteric. She hoped that a series like this would have been a way of turning the average student on to drama and should have aired more well-known plays.

She was also critical of the test bank that was provided, saying that the objective questions were far too detailed for students who were only seeing the plays once.

When asked her opinion of bringing together the viewing and reading of the plays she commented, "I think it's perfectly splendid if one has control of the medium". Her praise for the quality of the plays was offset by her frustration over having neither access to videotapes nor control over the schedule and lack of repeat performances of the plays.

ADMINISTRATIVE POSITION

The administration at Merritt College played a strong role in the decision to offer the Classic Theatre course. The President and the Assistant Dean of Instruction first became aware of the availability of the course and played a sample cassette for the division chairman, who in turn asked Ms. McComas if she would be interested in teaching the course. Once the decision was made to go with the course, the division chairman and Ms. McComas had the primary responsibility for the planning and setting up of all course activities and arrangements.

Two problem areas identified were the lack of experience promoting television courses by the promotional staff, and second, the lack of a commitment by the registration division to handle mail-in registrations. The promotion consisted of 1,000 brochures sent out to selected people, announcement in the class schedule, press releases to local papers, posters, announcements by instructors and counselors. Although this sounds like an extensive list, these administrators

felt that the lack of a carefully timed and organized promotional effort was one of the greatest weaknesses of their course.

Last, it is important to note that Merritt College lacked any experience or precedent for handling any kind of extension, off-campus television course. The success of the course was largely the result of the creative and hard-working efforts of one division chairman and one instructor. These two in turn made a long list of suggestions to the administration about ways to better organize and plan such courses as television instruction in the future.

CONCLUSION

The Classic Theatre course offered at Merritt College had high expectations by the administrators and faculty members involved. In fact, they had expected 250 or 300 students to be enrolled and found an enrollment of 129 to be somewhat disappointing. However, aside from some of the problems and frustrations involved in running this course, both administrators and faculty members said that they hoped the course would be offered again.

The impact of this course on the campus should be noted: first, the Peralta Community College District joined the San Francisco Bay area television consortium and has been offering television courses every semester since the first Classic Theatre course. Second, the District has made a more extensive commitment to extension-type courses such as courses by newspaper. Third, procedures for offering television courses have been formalized including a fairly specific contract between the college and any faculty member teaching a television course. This contract spells out the responsibilities of the instructor as well as indicating the administrative responsibility for support services for both the faculty member and the student. It also specifies a formula for faculty load. Thus, this course seems to have been a successful test case, useful for uncovering procedures that would be necessary in offering future television courses and other outreach types of activities.

PEPPERDINE UNIVERSITY
SCHOOL OF CONTINUING EDUCATION
LOS ANGELES, CALIFORNIA

The selection of Pepperdine University as a case study in the Classic Theatre project was based partly on the school's unusual approach to offering the course. Pepperdine wanted it made available on an independent study basis with periodic meetings between facilitator and students, or on a strictly "correspondence" level. To facilitate Classic Theatre, the school contracted the services of David Rodes, Ph.D., a faculty member of UCLA's English Department.

Pepperdine University's School of Continuing Education averages 6,000 students each semester, and serves residents of the greater Los Angeles area. While not the only private institution to offer Classic Theatre, it was one of the few nonpublic schools involved with the research project. Pepperdine offered the course at both upper division and graduate level for a fee of $105 per unit for credit and $35 for noncredit. Fifteen, or 38%, of the forty enrollees responded to the Classic Theatre student questionnaire.

DESCRIPTION OF THE COURSE

Dr. Rodes was critical of the "correspondence only" option for Classic Theatre. From a facilitation standpoint, he found it to be "...endlessly difficult, extremely time consuming, and unsatisfactory because it only worked with the isolation of TV, not against it". In summary, he would not become involved again in this type of teaching experience.

He was much more positive about his role with the independent study group, with which he met for three lengthy sessions during the course. Quite willing to participate again in this type of course presentation, he commented: "What makes this way valuable is that it provides a rich common experience about which people can come

together and talk. The television programs seen alone are frustrating in their isolation -- so much can be clarified and vivified in the give and take of conversation."

No student response that might gainsay Dr. Rodes's opinion here was available, as it was obtained, with one exception: that from members of the independent study group.

Dr. Rodes identified two drawbacks to facilitating the course: the lack of video tapes of the plays for use in discussion, and the prepared bank of test questions. He regarded multiple choice questions for formal testing as "silly", and felt their only utility may have been as study aids. He developed his own essay-style final examination, his rationale being to engage his students in exploration of comparative questions.

THE STUDENTS

Nearly all the Pepperdine student sample learned of this television course through brochures and news releases sent to schools in the Los Angeles area. Most of these people were working on teaching credentials, although not necessarily in the field of drama. Many indicated "self-enrichment" along with the need for units as reasons for enrolling in Classic Theatre.

Dr. Rodes' description of his students reflects with basic accuracy the sum of the sample's own responses: "There were more women (over 80% of the class) than men; most were in their mid-thirties. About 20% had a really excellent background in teaching drama at the high school level."

He commented further on the independent study group: "Their academic and scholarly backgrounds were really weak and almost no one had solid preparation in writing critically or in principles of criticism -- even though the majority of students were interested and enthusiastic, and once into the course, they pulled themselves together quickly. Few appeared at the onset to have any real idea of what they were getting into."

Part of this criticism may have been due to Dr. Rodes's own approach to the course: His heavy emphasis on writing as an integral part of expression, his relegation of prepared multiple choice questioning to study aids only, and so forth.

RESPONSE TO THE COURSE

While the majority (60%) of respondents felt that all print materials accompanying the video portion of Classic Theatre were helpful, the book *From Script to Production* was singled out with the least frequency. The fact that the facilitator ranked this publication more highly ("valuable beyond its immediate intent") than any other represents the only real difference in response to standardized questions between Dr. Rodes and the student sample.

Over all, this instructor was very positive about the quality of written and video materials which comprise Classic Theatre. Taken together, they served to "get the level of sophistication up very quickly", and the students who remained in the course (ultimately, nearly 88%) improved by "quantum leaps".

ADMINISTRATIVE POSITION

When Pepperdine decided to offer Classic Theatre, the administration was not sure what to expect in the way of response. Dr. Rodes was sought because the school wanted "someone with credibility.. an authority in the field". Their publicity for the course emphasized Dr. Rodes's interest and expertise in 17th century theatre and Restoration and Shakespearean drama as well as his enthusiasm for the medium of television to present such works.

While not having extensive experience with televised courses, Pepperdine's School of Continuing Education is responsive to the needs of the working graduate student and knows well the characteristics of this student population. Thus, although Classic Theatre was a new experience for them (hence the decision to work with Dr. Rodes and offer students alternative ways of taking the course),

they also counted on their awareness that their students are highly motivated and want to earn units toward specific academic goals. In the opinion of the administrator interviewed in the project, these students need little of the kinds of reinforcement considered necessary by other schools seeking to encourage student success in televised education.

Pepperdine targeted its advertising for Classic Theatre specifically and knew from the day enrollment closed that the registration was sufficient to cover all costs involved. Aside from the necessary administrative paper work, the responsibility for course facilitation, student interaction, tutorial assistance, and so forth, belonged to Dr. Rodes.

Beyond observing the school's stipulation that the student have a choice in ways to take the course, he was free to structure both groups in any way he felt would best promote learning, interest, and involvement. He spent considerable time preparing testing materials, conducting course discussions, writing lengthy critiques of students' work, and even tutored a few on an individual basis.

CONCLUSION

The administrator at Pepperdine's School of Continuing Education was pleased with the response to Classic Theatre and showed no surprise at the high completion rate. She, as well as Dr. Rodes, indicated that there had been minimal contact between school and facilitator; she mentioned only that Dr. Rodes "had put a lot of work into the course".

It is interesting to note that each of these people -- the administrator and the facilitator -- had opposite views with regard to further offerings of Classic Theatre. Pepperdine's position on the course -- as well as other TV courses -- is that they will be offered on a correspondence-only basis, and will be facilitated within the framework of the existing staff (which is quite small). The school will rely as much as possible on materials provided with

the course in question. One of the reasons given for this decision was the necessity to cut costs incurred in offering TV courses where possible.

While Dr. Rodes, on the other hand, was enthusiastic about televised plays (in terms of the medium as well as the quality of the productions) as a successful way to provide access to humanities materials, he was willing to participate only in a format based upon the earlier-described "independent study group". For, unless accompanied by live group discussion and interaction, the passive viewing of plays and the solitary reading of selected print materials does not constitute for this instructor a satisfying or comprehensive learning experience.

UNIVERSITY OF VIRGINIA
SCHOOL OF CONTINUING EDUCATION
FALLS CHURCH REGIONAL CENTER

The University of Virginia School of Continuing Education was originally established in 1915 to "make the University's resources more widely available to the citizenry of Virginia". The School largely functions through six regional centers, distributed geographically to serve all regions of the Commonwealth. Of these six, only one -- the Northern Virginia Center at Falls Church -- chose to offer the Classic Theatre course. This center alone is authorized to grant undergraduate resident credit. It serves a suburban area including Alexandria, Falls Church, Fairfax and contiguous areas. This is an area rich in government and military installations, and many of the Falls Church course offerings are geared to these special populations.

The School of Continuing Education considers adult programming central to its mission. Its programming emphasis has shifted over the years from an offering consisting primarily of regular campus courses to courses which "cut across campus disciplines, courses which are non-credit in nature, short courses and conferences, special programs and forums, community services of various descriptions, opportunities for correspondence or home study, discussion groups, certificate programs of study, education by means of television".

This mission provided the rationale for the University of Virginia's involvement with Classic Theatre. In addition, its brochures and announcements portrayed the course as a "change of pace in earning college credit," and recommended it to "those who are homebound because of small children or other responsibilities as well as those whose employment schedule makes it impossible to

attend classes on a regular basis". Enrollment was open to the general public.

DESCRIPTION OF THE COURSE

The University of Virginia offered three semester hours of undergraduate credit to students taking the Classic Theatre course. The tuition fee charged was $63, plus a $5 registration fee. The course was offered for General Studies credit in Drama. Forty-one students enrolled in the course; about 88% (36) completed the course. This rate was said to compare favorably with that of regular, on-campus courses. Nineteen students returned the questionnaire. In addition to watching the plays and previews, and doing the readings, students were required to attend two Saturday morning sessions to take a mid-term and a final examination. A student newsletter was employed to make periodic announcements to the students. The academic coordinator, Dr. John Pastour, was "available by telephone most of the time" to answer questions and discuss the materials.

Contact with the local PBS station (WETA, Channel 26) was limited to discussion of promotional arrangements. The course coordinator felt that the broadcast schedule (Thursday evenings and Sunday afternoons) was inadequate for adults who work in the evening, and this is a target population they wanted to reach. No cable or other broadcast options were offered.

The course was put together by a course coordinator, Carolyn Curtis of the Continuing Education staff, and Dr. Pastour, whose role was limited to preparation of exam materials and answering content questions from students. Registration and promotion support came from the School of Continuing Education. Both had previous experience in working with television courses, and both worked in a climate which was friendly to media-based education.

THE STUDENTS

The average age of the students taking the Classic Theatre course

at the University of Virginia was about forty, and fully a third of those responding were teachers. The rest were scattered across a variety of white-collar occupations. Sixty-eight per cent were employed full-time, and the rest were employed part-time. There was only one homemaker. Thirty-one per cent had completed two years of college, and an additional 37% had completed more than four years of college. Males were outnumbered by females by five to one. For almost 90%, Classic Theatre was their first television course, and 79% had never taken a drama or literature course prior to this one. Ninety-five per cent indicated that they watched public television prior to enrolling in Classic Theatre, and nine out of ten of these view public television frequently.

About half the students responding would have preferred more on-campus review sessions (the two sessions that were given were primarily devoted to test-taking), however, the students' rating of the course and faculty/facilitator was high; almost all respondents indicated they would recommend the course to their family or friends if it were offered again, would take another television course, and would take another drama or literature course.

RESPONSE TO THE COURSE

Over all, the respondents felt that the published materials were well-integrated and the readings were helpful. Some disagreement existed on the study guide instructions on "How to Approach the Play," with 47% strongly agreeing that they were helpful, and 21% disagreeing. However, the study guide as a whole was rated highly, with 95% agreeing or strongly agreeing that it met its objective of aiding integration of the reading and viewing parts of the course. The Previews were the least satisfactory component. with 37% of the students denying that they "aided in understanding the plays". The text's "Introductory Comments" and explanations of terms in each play were considered helpful by all respondents.

The University of Virginia course used a combination of multiple-choice and essay questions drawn totally from those provided in the Administrative and Academic Support Package, and the students' reactions to these tests was unfavorable, with 53% feeling this type of testing was "unsuitable". However, only 16% felt the grading system was "unfair".

While 47% of the students missed the feedback and interaction that an on-campus class provides, 42% felt that independent study through televised instruction was suited to their needs. As noted in another section of this report, these two response categories need not be seen as mutually exclusive or contradictory, particularly for the students who tended to enroll in this course.

Over three-quarters of the students felt the cost of the books was "reasonable". Carolyn Curtis, the Course Coordinator, indicated her preference for the three-volume set to be available only as a unit, as it was in this course, and not by individual volumes. A previous experience with the Courses by Newspaper program, in which books were available individually, drew an unfavorable comparison, on the basis that the Course by Newspaper model was "complicated" and "unwieldy".

Ms. Curtis noted that there was an abundance of plays dealing with "strong women," and wondered if this was intentional. She felt that there was no need to have two Ibsen plays, and that the least well-received play was *The Wild Duck*. She was confused about the use of the word "classic," indicating an expectation of one or two Greek plays, which she felt would have added considerably to the value of the course for introductory students. She noted that the best-received play was *She Stoops to Conquer*.

Her overall evaluation of the Previews was negative; she felt their best features were those dealing with historical perspectives and interviews with the actors. However, to her the Previews were "stilted," and Joan Sullivan was an unsatisfactory television

personality.

When queried about students' response to the amount of television they were required to watch, Ms. Curtis replied that there had been no negative reaction to the amount of TV and, furthermore, that the wide variety of selections was desirable for an undergraduate course. Over all, she felt that "if you're taking a course by television, you're gaining more than you lose from lack of contact" with an instructor.

Dr. Pastour conducted the two contact sessions and prepared the examinations. He sent out a letter after the close of the registration period, indicating the dates and locations of the mid-term and final exams, as well as his phone number and office hours. The calls he received were said to be primarily concerned with the course content itself, with very few inquiries about academic and administrative procedures. This response differed from students' inquiries at other schools in this study. Dr. Pastour felt that the academic materials were "well organized, comprehensive and practical".

PROMOTION

A well-orchestrated and implemented promotional effort was made by the School of Continuing Education for this course. Included were two news releases, one short one to 26 radio stations, and a longer one to 26 newspapers, both in the latter half of August. The PBS station mentioned the school's name and how to contact for individuals interested in enrolling. The station also selected a "good mailing list from among its subscribers". About 5,000 Cheshire labels were generated and an independent mailing service affixed them to a special brochure listing television courses. Ms. Curtis noted that this service was "rather costly". The regular Fall announcement of the School of Continuing Education also carried a course listing.

CONCLUSIONS

Although the University of Virginia's School of Continuing Education had had experience with only two television courses prior to Classic Theatre, they seemed well-attuned to the special requirements of this course. The course coordinators were pleased with the materials provided, and were enthusiastic about offering the course again. The number of enrolled students was below the figure anticipated, but hopes were high that it would do better the second time around.

The School of Continuing Education has in the past participated in the University of California at San Diego's Courses by Newspaper program as well as *The Ascent of Man;* this group also created its own television course on learning disabilities with the local PBS station. The school intends to participate in future programs of this nature, in general extending its outreach capability through expanded use of the media.

LANSING COMMUNITY COLLEGE
LANSING, MICHIGAN

The broadcast of the Classic Theatre series in Lansing, Michigan, formed the core for an interesting array of courses for local residents. A cooperative effort involving Lansing Community College and Michigan State University made possible a variety of credit options and courses in a number of locations. The cooperation involved the share use of WKAR-TV, Channel 23, the Michigan State University station, and advertising.

Michigan State offered the following course options:

- Upper division credit @ $78 for the 3-credit course
- Non-credit Pass/Fail @$25 for 2 Continuing Education Units (CEU's), a form on "non-credit credit"
- Non-credit participation @$10 for independent study at home

Lansing Community College offered a number of options as well. The course was available through LCC either on campus (two sections, meeting at different times) or off, the latter through the Extension Division in Owosso, 35 miles away; another section was offered for two units of "Lifetime Studies credit" -- a form of institutional credit which is non-transferable, applicable towards a special "Associate Degree - General," and inapplicable towards the Associate in Arts Degree.

Working on the Classic Theatre courses was the first cooperative endeavor between Michigan State University and Lansing Community College, and was also LCC's first experience with television course programming. However, the school offered *The Ascent of Man* course simultaneously with the Classic Theatre courses.

Lansing Community College has steadily expanded enrollment since its founding in the late 1950's. It chose to participate in Classic Theatre and *The Ascent of Man* in order to add yet another dimension to its continuing efforts to reach a larger portion of the Lansing population with an increasing array of educational programs.

DESCRIPTION OF THE COURSE

As noted above, a variety of options involving the Classic Theatre plays were offered to Lansing Community College students. In one section of an on-campus course, the students were required to read and view four of the thirteen Classic Theatre plays. These were complemented by three other plays appearing in a separate book chosen by Professor Norm Beck. Three units of "honors" credit were offered to students who met three times per week with the instructor, one hour per session. They consisted of regular on-campus students, and found out about the course through the usual course schedules and departmental listings.

The instructor indicated a generally positive response to the instructional possibilities offered with the Classic Theatre plays, suggesting that this initial experience and exposure to the idea would lead him in the future to be more receptive to the whole Classic Theatre course.

The Extension Division course offered to introductory drama students in Owosso was also for regular lower-division credit. Professor Richard Bird taught the course to a class which ranged in age from 18 to 40. He noted that the students were highly motivated. In this section, students had the option of watching ten plays during the regular term and receiving three credits, or watching the final three plays during a "mini-term" and obtaining an additional credit, for a total of four credits. Professor Bird noted that this arrangement appeared to be satisfactory.

Professor Bird reported that the students were very critical

of the multiple choice questions supplied in the academic support materials that accompanied the course; they felt they were 'superficial' and had a 'cut and paste' quality that was unappealing. He therefore had students make up ten questions each, from which he selected a number for examinations.

This course employed two meetings per week, lasting 1-1/2 hours each. The first weekly meeting came after the broadcast of the play, and was used basically to review and discuss that play; the second meeting concluded discussion on that play and introduced the next. An average week entailed a total of 5-1/2 hours of class and TV viewing, and Professor Bird noted that there weren't any complaints about this requirement.

Professor Sue Gaylord offered two additional sections of the Classic Theatre course: one additional on-campus section to regularly enrolled students, and one section of "Introduction to the Humanities" to non-credit students of the Lifetime Studies Program at Lansing Community College. Her regular credit course offering provided the 3-4 credit option, and involved yet another variation: this section met for three hours once a week. In the course of each three-hour discussion, Professor Gaylord moved from a discussion of the performance itself to an analysis of the literary aspects of the play, to general discussion, and it was in the latter phase that the students' involvement and enthusiasm became evident.

The Lifetime Studies section, which offered credit applicable toward the Associate Degree-General only, was provided to three students. A weekly two-hour discussion was provided to "enhance the enjoyment of the plays". The Lifetime Studies Program has, as its central purpose, the goal of assuring that "no interested citizens are left without access to educational opportunities. It is planned for the individual who enjoys learning for 'its own sake' or the 'sake' of other self-determined goals".

All three of the regular, credit-bearing sections of the course had as a prerequisite one of two freshman writing courses.

THE STUDENTS

Sixteen out of a total of 42 enrolled students responded to our questionnaire; however, we have no way of telling which section of the course each was enrolled in, a condition that places some limitations on our ability to characterize students and student response. We can presume that most of the respondents were enrolled in one of the regular credit sections, since only three out of the total were participants in the Lifetime Studies Program. These three respondents were in Professor Beck's section, which did not use the specially-prepared texts.

The average age of the students was 26, which is significantly below the national average for students in Classic Theatre courses. This presumably results from the college's orientation of the course toward regularly enrolled students. Two-thirds of the students responding learned about the course from the regular class schedule. The average number of years of prior education is also below the national norm. The male-female split was 50/50, a higher percentage of males than that occurring nationally, while 87% were employed on a full-time basis, surpassing the national average of 73%.

The responses to a question asking reasons for enrolling yielded a distribution fitting fairly well with the national profile, with the single most important reason offered being "personal enrichment". The notable difference emerged with the category "the convenience of televised instruction". Nationally, 51% offered this response as a motivating factor; at Lansing Community College, *not one* individual gave such an indication. Remember that all of the LCC course sections required regular weekly attendance at a central location. Even the Lifetime Studies section involved two hours per week of classroom attendance.

RESPONSE TO THE COURSE

The faculty members who participated in the course were enthusiastic about the potential of television for humanities instruction, though

somewhat discouraged by the lack of enrollment. Their response to the plays, previews, and print materials was very positive.

Although none of the students responding had taken previous literature or drama courses, all but one would do so in the future. All of those responding would recommend the Classic Theatre course to their family or friends should it be offered again in the Lansing area. Fifty per cent, 69%, and 63% respectively claimed to have changed their television viewing, reading, or entertainment habits as a result of their experience with the Classic Theatre course. Aside from one or two notes, their support for the materials surrounding the Classic Theatre course was unmarred by any criticism.

ADMINISTRATION

In addition to Professors Beck, Bird, and Gaylord, several other individuals were responsible for the implementation of the Classic Theatre course at Lansing Community College. Professor Joseph Anderson, Chairman of the Department of the Humanities, first found out about the course and encouraged its local implementation. He also took the initiative of contacting the local PBS station, and established the cooperative promotion involving the Michigan State campus and television station officials. Professor John Antico, Chairman of the English Curriculum Committee at Lansing Community College, introduced the plays to other faculty members, and was chiefly responsible for obtaining its approval as a LCC course. He noted that he met with little resistance in this action and seemed to feel that the fear of television replacing teachers was no longer present at LCC.

In planning course promotion, LCC did attempt to reach new students through paid newspaper advertisements, distribution of a Lifetime Studies brochure to anyone who had previously enrolled in a Lifetime Studies course, and distribution of the same brochure to banks, post offices, and libraries. The television aspect of the

courses, however, carried no special designation. Nor were they the subject of any special brochures or announcements aside from the cooperative advertisement with Michigan State and some news releases. Much of this material seemed to highlight Michigan State University's involvement more emphatically than that of Lansing Community College.

CONCLUSION

For the first television offering of the Lansing Community College campus, the school took an overtly experimental approach. Four different sections were offered, with no two sections having precisely the same features. There were variations in amount of credit, level of credit, required hours of attendance, place of attendance, number of weekly meetings, duration of meetings, extent of usage of the specially prepared text materials, and the content and purpose of the meetings with students.

Apparently, the expectation was that significant numbers of students would enroll in each section, and thus important feedback on each option might be gained. The expectation of large enrollment was evidently based only upon an assumption that the mass medium would attract large numbers.

Failure to achieve large enrollment was probably attributable to at least two factors: First, there was no extensive mailing to any group which might be characterized as 'non-traditional'. Nationally such mailings have attracted the largest portion of the students enrolling in television courses. Second, and perhaps most important, the most effective appeal to non-traditional students is the convenience of televised instruction, yet every section of the Lansing Community College course provided even less convenient than the traditional course format. Daytime as well as evening hours were scheduled for on-campus sessions and television viewing every week. The only 'non-traditional' appeal of the LCC

courses would be the novelty of the use of television, which apparently was not enough to attract large numbers of students.

The variations in course arrangements offered at Lansing Community College and Michigan State University around the same television series demonstrate the adaptability of the medium to higher education systems. But the offerings were, in fact, too numerous and unsystematic to lead to any conclusive statements about student preference or instructional feasibility. It does seem clear, however, that the options at Lansing Community College failed to attract a new population of students, including homebound and geographically isolated individuals, which other colleges offering a Classic Theatre course via television did attract.

CHICAGO CITY-WIDE COLLEGE
OF THE CITY COLLEGES OF CHICAGO

Perhaps one of the most interesting and unusual courses offered around the Classic Theatre television series was offered at the Chicago City-Wide College, one of the City Colleges of Chicago. One hundred sixty-five students enrolled in a literature course for three semester units of credit. Two faculty members were hired several months in advance of the beginning of the series to plan all aspects of the course. Their work included writing a 40-page study guide that contained assignments, an overview and a discussion of each play plus a glossary and descriptions and examples of the creative and scholarly projects that the students would be assigned. Rather than relying completely on the test bank provided, they developed their own test materials. There were two objective exams -- a mid-term and a final -- that together were worth 50% of the student's grade, plus two written papers, one scholarly and the other a creative project, which together made up the other 50%.

It is not surprising that this course should be one of the most well-organized of any of the courses found in this study. The Chicago City-Wide College incorporates what used to be called "TV College," an organization founded in 1956 which has the longest continuing history in instructional services on open broadcast in the United States. The Chicago City-Wide College, through its center for open learning, offers many modes of instruction, including radio, newspaper, and independent study, as well as open air broadcast courses.

THE STUDENTS

Forty-two students responded to our questionnaire. Of the students

in the sample, almost two-thirds were females. While the average age of the students in the Chicago course was the same as that of the national sample of students, around 32 years old, they had not had as much college education as those in the national sample. Fourteen per cent of the students had completed high school, 36% had one year of college, and 24% had completed two years of college.

A majority of the students in the sample were employed full-time (76%). Forty of the 165 students in the course were incarcerated. At the same time the student respondents were taking the Classic Theatre course, they were enrolled in other college courses for credit. Sixty-four per cent were enrolled in other television courses and an additional one-third in on-campus courses, leaving only one-fifth of the sample taking only Classic Theatre. This corresponds with the fact that only about one-fifth of the respondents indicated that they did not have any advanced educational degrees or educational goals that they hoped to fulfill by taking the Classic Theatre course. Among the reasons given for enrolling in the course, almost three in four of the respondents indicated personal enrichment; 52% indicated convenience; and, finally, 36% indicated a need for units. Over half had never taken any drama or literature courses before enrolling in the Classic Theatre course.

The respondents were not new to public television, although half of them were new to television courses. About one-third of the respondents heard about the course through a television announcement. The next largest group had heard about it via a brochure and the rest by other informational devices such as college brochures, radio announcements and announcements on campus.

Both the faculty members and several of the respondents indicated the cost of the books was too expensive for many of the students. Thirty-eight per cent of the respondents felt the cost was unreasonable, and the faculty members reported that many people

inquiring about the course said that they would not even enroll in the course because of the cost of the books.

Finally, it was found that the students who responded to this questionnaire were acquainted with and preferred this mode of study, which allows them great independence in their study habits and activities. However, 36% of the students did indicate that they missed the feedback and interaction that an on-campus course would have provided.

RESPONSE TO THE COURSE

According to most accounts, students taking this course were very enthused about its content and format. Eighty-six per cent of the respondents would recommend the course to family or friends. All components were rated as helpful by some students and were used by most of the students. Most of the respondents watched almost all of the plays and 86% of them said that the previews were very helpful. The students seemed to like the opportunity for written assignments, and gave a particularly enthusiastic response to the creative projects assignment, with over one-third of the students enrolled taking advantage of the opportunity to write original plays or segments of plays. When comparing this course with other college courses, 55% said that it was about the same in difficulty but one-fourth indicated it was more difficult. Our respondents noted few difficulties with the course facilitators. Fifty-seven per cent said that the correspondence from the teachers had answered all of the questions, and 64% said that they never contacted the instructor, although telephone office hours were provided each week and two optional on-campus seminars were made available. Twenty to thirty students appeared at each of these seminars, though there is no way of knowing how many of them were repeats.

The faculty members' responses to the course and course materials were somewhat more varied than those of the students. They had two

main criticisms. First, that the course, as set up with objective tests and heavy reading, was too scholarly. For them "the essential thrust of the course is [should be] experiencing theatre". The next time they offer the course they plan to require only one objective exam and provide even more opportunity for either essay questions or written projects. Their second criticism concerned the amount of reading in the course. They would eliminate the Goodman study guide altogether because they wanted to use their own locally-produced study guide that contained specific assignments that they felt necessary. In their opinion, the book of readings "provided too much material for the students to digest".

Nonetheless, these two instructors were very enthused about teaching the Classic Theatre course. "This is the ideal way to teach drama."

Because they had experience in teaching a television course before, they had certain expectations as to what their role in this course would be. They were somewhat disappointed to find that the students did not associate them as being the teachers of the course. Most of the telephone inquiries that they received concerned process and not content.

Their desire to actually organize the course and have a greater role in it rather than just administer the course is shown by their criticism of the previews. Here they noted that while the content was good, "they are modular in design, and therefore cannot be used to structure the course. Because no attempt is made in them to relate the different plays to each other, they do not build to any cohesive whole, or help the student synthesize their knowledge". In a broader sense, they were saying that the television plays and previews by themselves lack the integration and continuity that they felt was necessary for a series to be considered a college-level course.

ADMINISTRATION

After creating their own television courses for almost twenty years through TV College, the administration of the Chicago City-Wide College was very excited at the opportunity to offer a course around a nationally broadcast PBS series. The CCWC staff put a great deal of effort into making this course work and plan to run it again when it next airs. They are also considering purchasing the course to make it available for independent study for students throughout the year. In addition to the two faculty members who were hired to adapt the course to the local situation and coordinate it, the Coordinator for Special Programs for the College, Elynne Chaplik, made most of the administrative arrangements. Elynne hired the faculty members, worked with the station, supervised production of the materials and an additional television program, served as liaison with other city institutions and organizations, and provided any services necessary that the faculty members needed.

The President of the College, Salvatore Rotella, felt that there had been too much coordination and packaging done by the Coast Community College District and the University of California at San Diego. He agreed with the comment of the two Chicago faculty members that the book of plays, plus the broadcast of the plays and the locally produced study guide would have been a satisfactory amount of material for students to follow for a successful course.

One unusual aspect of this course was the services provided by the local public television station, WTTW, Channel 11. In cooperation with the Chicago City-Wide College, the station provided a free 30-minute program at the beginning of the series to describe both *The Ascent of Man* and *The Classic Theatre: The Humanities in Drama* courses. There were also television announcements made about the course for credit and telephone lines were made available the first night the series began for answering questions from people calling about the course.

CONCLUSION

Offering a series such as Classic Theatre to an urban area provides a different set of opportunities than in a suburban or rural area, and the Chicago City-Wide College was able to take full advantage of these opportunities. Both the Chicago Public Library and the renowned Goodman Theatre cooperated in providing services for the public and the students during the airing of the series. Mayor Daley had declared one of the fall months to be "Theatre Month" and the library and the Goodman Theatre provided a series of lectures on drama, special displays and set designs, as well as various other materials. Over one-third of the students reported attending live theatrical productions during the course.

Unlike most of the other colleges and universities across the country that offered a course around the Classic Theatre series, the Chicago City-Wide College would have been fully prepared to pick up the basic course components (the broadcast and written plays), hire the faculty for full time for several months in advance to develop additional course materials, and run it exclusively for local use. For the next broadcast of Classic Theatre, CCWC has redesigned its study guide. In this way the staff hopes to prevent the students' confusion of working with two study guides, one related to the two other books in the print package, and the other from their local instructors. The students, the faculty members and the administrators were enthused about this course as a way of providing access to the humanities and experiencing theatre.

CHAPTER III

THE COURSES

THE COURSES

From the case studies we have an indication of the diversity of institutions and courses that existed in conjunction with the thirteen television programs and three books. Simultaneously with the PBS broadcast, 275 two- and four-year higher education institutions around the country offered a Classic Theatre course for credit. The design of the course encouraged local adaptation to fit student and institutional requirements. This chapter will describe how the course was designed and, further, it will provide descriptions of the many types and sizes of courses that resulted.

DESIGN AND DELIVERY

The course actually evolved in two distinct stages: the conceptualization, design, and production of the course materials, and the delivery of the total course package to institutions and students Figure 3.1 gives some indication of the complexity of the process, which involved several institutions and organizations, each one having an impact on the final look of the course components.

We will not describe the details of the original dramatic productions by the BBC, or the selection and editing of the plays and the production of the Previews by WGBH in Boston. Rather, this report will describe the formulation of the components which, when added to the series, resulted in a complete "packaged" course, an integrated system of activities designed to help students to accomplish specified goals.

The design and production phase involved all the decisions about course goals and objectives, the types of books to be produced, the selection of writers and editors, content formulation and layout of

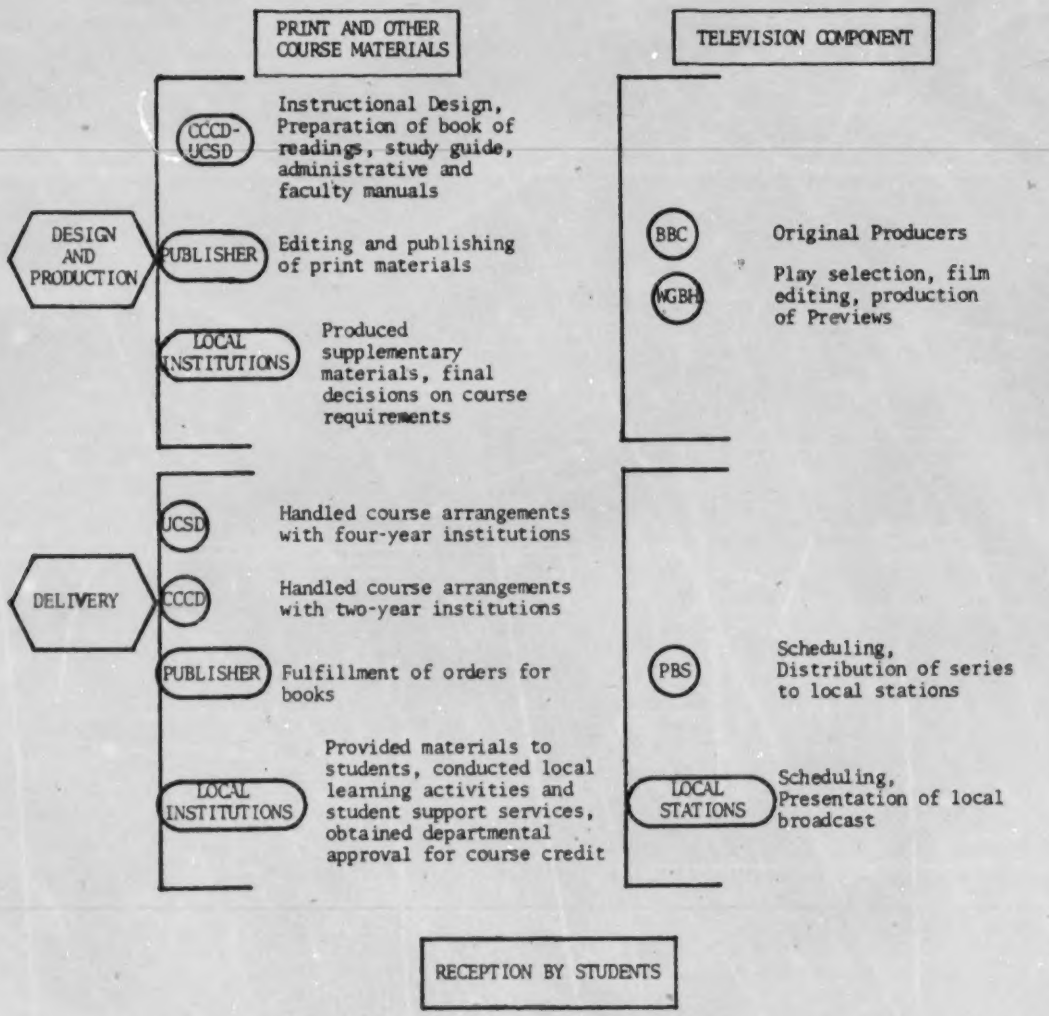
the books. In addition, there was the production of administrative and faculty manuals and tests and promotional materials. Consideration had to be given to questions of differences in the needs of two-year and four-year institutions and students. The problem of how to integrate all components of the course, some of which were not completed and were unavailable for review by authors and designers during this phase was a major concern. For example, the decision was made that the study guide should attempt to provide learning objectives and reading assignments for introductory and advanced students alike, thus leaving to local institutions the selection of specific assignments. The design process required extensive communication between staff members at UCSD, Coast, PBS, WGBH, and the publishers from March to August, 1975, when published texts were delivered to local institutions.

The complexity of the design stage was paralleled in the delivery phase, particularly if we include the measures taken by local institutions and stations to implement the course in their respective communities. Several sets of mailings went from Coast and UCSD to the 275 institutions offering the course. Books had to be ordered from and delivered by the publisher to local institutions. Given the relatively short time for course delivery, a great deal of pressure existed to get materials out to local institutions in time for the broadcast of the first play in September, 1975. The lack of previous cooperation and communication between local schools and television stations, and the rush to get the course approved by local curriculum committees were two factors in the uncertainties of the delivery phase.

A national television course is distinguished from other modes of instruction by the relatively heavy pre-design and pre-packaging of course content. On the other hand, as Figure 3.1 illustrates, local institutions and stations made many critical decisions that influenced the arrangement and delivery of components of the course

Fig. 3.1

DESIGN AND DELIVERY SYSTEMS


PRINT AND OTHER COURSE MATERIALS
TELEVISION COMPONENT
DESIGN AND PRODUCTION
CCCD-UCSD
Instructional Design, Preparation of book of readings, study guide, administrative and faculty manuals
PUBLISHER
Editing and publishing of print materials
LOCAL INSTITUTIONS
Produced supplementary materials, final decisions on course requirements
BBC
Original Producers
WGBH
Play selection, film editing, production of Previews
DELIVERY
UCSD
Handled course arrangements with four-year institutions
CCCD
Handled course arrangements with two-year institutions
PUBLISHER
Fulfillment of orders for books
LOCAL INSTITUTIONS
Provided materials to students, conducted local learning activities and student support services, obtained departmental approval for course credit
PBS
Scheduling, Distribution of series to local stations
LOCAL STATIONS
Scheduling, Presentation of local broadcast
RECEPTION BY STUDENTS

Note: This chart shows the agencies and institutions that shared responsibility for producing and distributing parts of the Classic Theatre course. Next to each organization is a brief indication of activities.

in which their students participated. At either stage and in any organization shown in Figure 3.1 are factors that could alter the quality and presentation of a local Classic Theatre course. First, consider the variables in the design phase:

1. The quality and appeal of the TV programs. Were the selected plays and previews interesting to students, especially to the introductory-level student? Did students need to have prior experience with and appreciation of drama?
2. The quality and appeal of the print material. Was the format attractive? Was the reading level of the books below or above that of college-level students? Were the selections appropriate, interesting, and in a format conducive to easy reading?

Communication between producing institutions (UCSD and CCCD) and local institutions reveals other variables having impact on the study course:

1. The delivery of course materials and information from UCSD and Coast to participating institutions. Did the college or university decide to offer the course in time to receive materials? Was the material sent? Did the local institution get the type of information it needed to offer the course?
2. Delivery of the books from the publisher to the schools. Given the very tight production schedule for the course books, the publisher had a very short time to receive and fill book orders. Late delivery of books to college bookstores could set students so far behind in studying that they might become discouraged and drop out of the course.

To these we can add a whole series of local factors:

1. Resources of the participating institutions offering such a course. Included in this factor are financial as well as less definable resources such as enthusiasm and experience on the part of administrators and faculty members handling the course. For instance, could the school afford to provide a promotional campaign to recruit sufficient enrollment? Was clerical and other assistance provided to the faculty member? Was administrative assistance based on experiences and resources of an extension or correspondence division, or was the course the first of its type?
2. Local course characteristics and requirements. Was the student provided with lectures, seminars and/or discussion groups?

Were supplementary materials distributed by local faculty? How were the students evaluated? How much and what kind of credit were students awarded?

3. The attitudes and level of understanding of local administrators and faculty. The attitude of the faculty member toward television as a method of instruction is one important variable. The sympathy of the instructor to the problems of the correspondence student is another critical factor in the kind of support services provided for students by a local campus. The availability of telephone advising, frequently mailed notices, and optional study sessions were the kind of support needed by many students at both two-year and four-year institutions. Success in attracting students to this course also required more promotional effort than many schools were used to providing. One community college administrator expressed the opinion that colleges should not have to "advertise" for students, an attitude that in part led to a poor promotional effort and low enrollment at that college.

4. The local PBS station. Did it offer the course? Were the programs offered at reasonable times? Did it repeat broadcasts? Did it cooperate with local schools in matters of schedule and promotion? Was its broadcast frequency high enough to reach the entire school district?

5. The resources of the student. Provided the course got to the local college and the programs got to the local station, were the students able to watch and profit from the programs? Did they have the reading ability and study skills to function as independent study students? Did they have a television set and did it receive the PBS station airing the series? Did they have the time and motivation to watch 2-1/2 hours of commercial-free and intensive television fare? Were they willing to study several hours each week for thirteen weeks?

This is just a sample of the questions that could be raised at each step in the design and delivery of a national television course to students. These questions explain why no one course was like another and why general conclusions about the impact of the course on students are difficult to make.

Although UCSD and Coast were actively involved with coordination of all aspects of course design and delivery, no one organization or agency controlled all aspects. All producing institutions cooperated closely with each other and contributed their own

unique resources and enrichment to the final product, but each controlled only a portion of the course. WGBH controlled the television programs, UCSD and Coast controlled the course descriptions and print materials, and PBS controlled television distribution. This lack of central control of the course components created problems for people at all levels of the project. Local faculty members were frustrated at not being able to have video cassettes to use in a classroom setting. Administrators were frustrated at not being able to influence the PBS broadcast schedule that, in some cases, did not correspond to academic calendars. And students, at the receiving end, had the least control of all; they could not negotiate course objectives or review programs before exams. In the face of this, it was surprising to consider the large number of institutions that offered the course, the number of students who enrolled and completed the course, and the great enthusiasm expressed by all participants for this new method of instruction!

LOCAL COURSE DESCRIPTIONS

Of the initial questionnaire sent to the 275 institutions which offered a course with the UCSD-Coast print package, 153 usable questionnaires were returned. Of those, 17 indicated that they had no or low enrollment and thus did not offer the course. The remaining questionnaires came from 136 two-year and four-year institutions across the country. Not all schools responded to all items on the form, however, so totals given in this chapter do not always equal 136.

A majority of the schools offering this course were relatively small public institutions. There were no private two-year schools, but 22 of the 77 four-year schools completing the first questionnaire were privately owned. The total institutional enrollment spread as follows:

	Two-Year	Four-Year	All
1--5,000	35	38	73(57%)
5,100 - 10,000	16	5	21(16%)
Over 10,000	15	19	34(27%)
No response		7	

Most students taking the Classic Theatre course had to pay a fee of some sort. Ten two-year institutions required no tuition, while 49 two-year and all 79 four-year respondents specified a tuition fee. The highest fee was $280 at Mount Union College in Ohio.

Recruitment was made primarily within a college district. There were some situations where several institutions drew enrollment from the same area or overlapping areas and charged a variety of fees. One example of this situation was the Los Angeles area where the Los Angeles Community College system and two private four-year institutions (Pepperdine University and the University of Southern California) each offered a Classic Theatre course. The community college course was free, Pepperdine's fee was $35 for non-credit and $105 for credit students; and USC charged $108 per unit for the three unit course. There was no evidence found of competition between the institutions for students. Apparently the high population area had sub-groups attracted by the diverse courses.

We had expected that departments of Literature, Humanities or Drama would most commonly offer this course. Significant numbers of Continuing Education and Communication Arts divisions also offered the course (Fig. 3.2). Two-year colleges occasionally classified it as an inter-disciplinary course.

Course enrollment and level ranged widely, as shown by Figure 3.3. Two-year institutions tended toward slightly higher course enrollments and, predictably, offered Classic Theatre as a

Figure 3.2

DEPARTMENT/DIVISION OFFERING THE COURSE

	Two-Year	Four-Year	Total *
Literature/English	18	25	43
Humanities	20	8	28
Drama/Theatre	13	17	30
Continuing Education	8	11	19
Communications Arts	12	6	18
Other: Fine Arts	6	2	8
Liberal Arts	2	1	3
International Studies	1	0	1
Fashion	1	0	1
Area Studies	1	0	1

Figure 3.3

COURSE ENROLLMENT AND LEVEL

	Two-Year	Four-Year	Total *
Total Course Enrollment:			
Under 20	35	60	95(61%)
21-50	18	17	35(22%)
51-100	8	3	11(7%)
Over 100	5	0	5(3%)
No response	0	10	10(6%)
			156(99%)
Type of Credit:			
Lower Division	63	31	94(54%)
Upper Division	3	56	59(34%)
Non-Credit	6	11	17(10%)
No response	2	2	4(2%)
			174(100%)

* Some of the 136 schools which returned Questionnaire #1 offered more than one Classic Theatre course

lower division course. Upper division credit was commonly assigned by the four-year institutions, and a few graduate courses were offered using the same print materials but with additional reading and different written assignments than lower or upper division courses. Twenty-four institutions offered more than one course, for example, a credit and no-credit option or lower and upper division sections.

The three books designed for this course were shrink-wrapped by the publisher and could not be sold separately. The shrink-wrap requirement, abandoned after the first showing of the series, was agreed upon by the developing institutions with the publisher seven months before the series first aired. At that point it seemed logical to bring together the written plays, a study guide, and additional scholarly readings because it was assumed that students would have no in-class lectures or other background information. However, once the books were written, it became clear that the total number of pages of required reading per play per week was too much for many beginning students. Hence, many local instructors required little or no reading assignments from at least one of the three books. This, in turn, prompted serious questions from respondents about why the students were forced to buy all three books. Faculty members and administrators often reported wanting to recommend purchase of the book of plays plus only one of the other two books.

One other problem in this course was related to the books -- the late delivery date. While only 28 institutions indicated that they had not received books in time for the starting of class, a more serious problem was the lack of copies available in advance of the course for instructors. The books were not off the presses until August and faculty members had, at best, only seen sample chapters of the three books when the course began. This, plus the inability of local instructors to see programs in advance of the course, tended to frustrate faculty members because it virtually

prevented the usual process of course screening by curriculum committees. It also prevented instructors from performing their usual teaching role as interpreters of content and preparers of test materials.

In light of the shortage of advance course materials for purposes of instructor review and planning, the Academic and Administrative Support Package became a very important document. It contained sample chapters from the book of readings and the study guide relevant to the first play in the series, a bank of test questions, suggestions for administrative procedures for registration and for faculty services to television course students. The evaluation of the document by users was generally very favorable. Over all, 69 institutions rated it very useful, 59 said some parts were useful, and only 4 said they did not use it at all.

In order to determine if there were cases of inadequate communication between administrators who often were the initial recipients of the package, and faculty members, we asked a sample of 56 faculty members if they had in fact received the support materials. Only one failed to get the package and another received his copy in the tenth week of the thirteen-week course. A majority of the 56 instructors surveyed in depth also indicated that the package answered most of their questions about handling the course.

Who were the local faculty members for this course and what was their role? Many took on this job in addition to full-time teaching loads and had no concept of their job as course "facilitator". The number of instructors who were appointed to this assignment (62) was nearly equal to the number who volunteered (74). In the latter case, it was often the faculty member who first heard about the course and urged administrative and academic consideration. When asked how the instructor was compensated, the sample institutions reported the following:

	Two-Year	Four-Year	Total
Release Time	8	7	15
Overload	29	31	60
Other	29	30	59
No response	1	3	4

The "Other" category included part-time instructors and those who had the courses substituted for a course in their regular load.

The responsibilities of the faculty member varied widely. There were those who took the course as packaged and offered it with little alteration or personal involvement. These persons could be called "course managers". Others did extensive pre-course planning, worked with administrators to make pre-course promotion and registration arrangements, and were available for extensive student consultation. Many prepared additional on-campus lectures. Figure 3.4 shows how over 100 respondents classified the faculty member's role. The largest single category was discussion/seminar leader (N=108), followed closely by student evaluator (N=97), and course manager (N=89).

Figure 3.4

ROLE FACULTY MEMBER PLAYED IN COURSE

	Two-Year	Four-Year	Total *
Course manager	46	43	89
Discussion/seminar leader	52	56	108
Lecturer	18	22	40
Moderator of panel discussion or series lecturer	12	7	19
Guest speaker on local TV or radio	8	2	10
Student evaluator	49	48	97
No response	0	1	1

* Note: Respondents could check more than one category

In summary, most Classic Theatre courses were offered with a faculty member available for questions and discussion. And many institutions, in spite of the very short preparation time, prepared extensive additional materials for their students. While most courses were offered as correspondence courses with few required campus visits for students, schools were very creative in finding ways to provide services to their students. Almost all had mail contact with students. Others offered off-campus discussion groups, audio tapes of discussion groups, telephone consulting, and review sessions prior to exams. Figure 3.5 at the end of the chapter lists the most commonly provided services plus a list of other special activities and enrichment materials. Although this list is impressive in size, many of the services were experimental and we have little concrete indication of the impact of these activities on student success.

In the offering of special support services to students, we found little difference between two- and four-year institutions. Almost all schools had information available by telephone and granted library privileges to enrolled students. The number of on-campus lectures, review sessions, or seminars varied considerably from school to school. About three-quarters of the schools indicated that five or fewer meetings were held while the remaining one-quarter held ten or more sessions on campus. About 50% of the schools required attendance at review sessions, lectures or seminars. For the rest, sessions were either optional or, at a few schools, non-existent.

Figure 3.5 reflects one practice that, while illegal, was probably fairly common during the first airing of the series: Dubbing the programs onto video cassettes for local use. Many colleges and universities offering the Classic Theatre course had never offered a television course before and had little or no contact with, or understanding of, the public television system. Consequently, some

believed that anything broadcast on PBS was "public", available for free local copy and use. Others, while realizing that WGBH had broadcast rights, not non-broadcast rights, reasoned that local dubbing was all right as long as they used the tapes only for educational, non-profit purposes, and then erased them at the end of the semester. A complicating fact was that a non-broadcast version of the series was not even available for lease or purchase at the beginning of the series and there was no announcement about whether a non-broadcast version would become available until December, 1975. Institutions that did not have broadcast repeats available were especially tempted to tape programs off the air.

Educators who had experience with TV courses knew that video cassettes of programs kept in the media center are heavily used by students who miss broadcasts, want to review for exams, or who need the repetition of materials in order to fully grasp the content. Even when later given the option of purchasing or leasing a set of video cassettes, many of the institutions who first offered Classic Theatre could not afford the purchase or lease cost and would never enroll enough students in this course to recover the investment.

While this problem of copying and using television programs has large implications for all "educational" TV broadcasting, the important point raised by this research is that to be effective for student learning, respondents felt that the plays and previews had to be available for repeated student viewing.

Cooperative arrangements with other higher education institutions such as state-wide or regional consortia or with television stations may provide solutions to this problem in the future, but the Classic Theatre course revealed the problem in a dramatic way.

Since this study did not begin to collect data until after the courses were well under way, there was no way to gather reliable statistics about student dropout. The response we received from administrators indicated that generally the dropout rate in the

television course was much the same as that for on-campus courses. Those rates tend to be higher, on the average, for four-year than two-year institutions, which can run as low as a 50% non-completion figure.

We asked our sample of 56 faculty members to describe as best they could their reasons for student withdrawal from the course. The answers to this question were notably subjective, with no indications from the respondents that systematic procedures for collecting this information had been employed. Often the faculty member offered the response, "I have no way of knowing". Those who answered offered a wide-ranging array of responses, several of which came up with enough frequency that we should report them here. "Too great a demand on the student's time or effort," "too difficult," or "too sophisticated" were the reasons cited most often for student withdrawal. The bulk of these responses came from faculty of two-year institutions, and this finding coincides with other data offered by the faculty pertaining to their own assessment of the various materials and components of the Classic Theatre course.

"Conflict from other courses" came up time and again from students at four-year level. This may be an indication that enrolled students found themselves spending more time than they had expected to spend with the Classic Theatre course.

Another clustering of responses centered upon problems of motivation: lack of interest, lack of sufficient interest, students not completing tests and assignments, students not watching the plays, etc.

Inability to write well, to study independently, to keep up with the pace of the course, or to do well on the first test constituted another related group of answers, though it was surpassed in frequency by "personal problems".

In short, the usual variety of reasons for course withdrawal were offered, and on the basis of the faculty analysis, there is

little reason to conclude that anything exceptional was occurring with respect to course withdrawal in this course. The high level of difficulty for many two-year college students was underscored; however, we have no way of comparing this reaction to other community college courses

Figure 3.5

SPECIAL SERVICES FOR STUDENTS

	Two-Year	Four-Year	Total
Faculty office hours	52	53	105
Faculty available via telephone	58	59	117
Exam preparation review sessions	30	25	55
Campus discussion groups	41	40	81
Live use of closed circuit TV	11	9	20
Off-campus meetings	11	9	20
Learning center	20	7	27

Other:

- Four two-hour discussions with faculty prior to viewing
- Videotape replay (no TV repeats)
- Took class to two live performances
- TV viewings held in teacher's home
- Students given written assignment on each play
- Mailed sample test questions prior to test
- Mailed test results with comments
- Extra exam period to accommodate students
- Off-campus students mailed in essays weekly
- Tests given after every four plays -- corrected while student waited and discussed
- Coordinator lectured one hour prior to exam
- Ninety-minute on-campus class weekly. Students spent another evening watching play individually
- Reserve shelf in library
- Self-graded review quizzes
- Texts mailed by bookstore
- Videotaped classroom viewing
- One and one-half hours intensive discussion and reaction
- Conferences with faculty facilitator
- Radio
- Counselling available
- Nursing home student via mail, telephone and cassette tapes
- Group assembled weekly in room with videotape
- Viewing some plays together for discussion

Figure 3.5 (Continued)

ADDITIONAL ENRICHMENT MATERIALS DEVELOPED

- RSVP questions, learning prescriptions and format letters (Miami-Dade Community College)
- Supplemental student study guide
- A list of basic theatre terms, etc.
- Past decade production and critical reception bibliography
- Weekly self-study quiz
- Brief plot summaries sent weekly to students
- Pre- and post-broadcast study guide
- Videotapes of lectures
- Supplemental library reading
- Study questions
- Orientation material
- Lectures on literary history plus conversation regarding television as a medium -- psychology of viewing, rhetoric of the TV home
- Specialist discussants used handouts in class
- Additional research material was provided on an individual basis
- Procedure guide for independent students
- Review sessions discussion questions
- Term began before series started, so we added two live plays
- Questions on each play to be answered in writing
- Forty-five minute lecture/slide presentation on acting styles, audience study and period covered by each play
- Bibliographies for term papers
- Local English instructor's notes
- Lecture on historical and thematic developments in theatre
- Provided relevant filmstrips at the on-campus discussions

CHAPTER IV

THE STUDENTS

THE STUDENTS

Information about the students taking the Classic Theatre course in 24 two- and four-year institutions across the country is derived from 558 student questionnaires. As noted in the first chapter of this report, this represents 35.8% of the 1,554 questionnaires sent to students in 24 two- and four-year institutions. Generalizations made in this section are presented in terms of average response rates for two- and four-year students. Responses broken down by individual institutions to selected questions are tabulated in Appendix E.

The average age of all student respondents was 36 years. Over 50% of the students were between the ages of 26 and 45. More than three-fourths were women and 75% of the students were employed full-time and an additional 18% were employed on a part-time basis (Fig. 4.1). Of those employed, 28% were engaged in education-related fields, 20% in business, and the rest spread among many other categories. Only 63 (11%) classified themselves as students.

Almost all students had participated in college level courses prior to taking the Classic Theatre course. Ninety-eight per cent had completed one or more years of college. Among students enrolled in two-year institutions, nearly one-fourth had completed more than four years of college. Nearly one-half in four-year institutions had completed more than four years of college training (Fig. 4.2).

Most of the students desired to continue their educational training. We do not know how many already had degrees, but nearly three-quarters aspired to receive a higher education degree.

Figure 4.1

DEMOGRAPHIC DATA

	Two-Year	Four-Year	Combined
Sex: Male	94(26%)	41(20%)	135(24%)
Female	262(73%)	160(80%)	422(76%)
Average Age	36	37	36
Employment:			
Full-Time	261(73%)	150(75%)	411(74%)
Part-Time	67(19%)	32(16%)	99(18%)
Not employed	8(2%)	4(2%)	12(2%)
Age Ranged Between:			
15 - 17	1(.3%)	0	1(.3%)
18 - 25	77(22%)	32(16%)	109(20%)
26 - 35	122(35%)	61(31%)	183(33%)
36 - 45	82(23%)	56(28%)	138(25%)
46 - 60	65(18%)	46(23%)	111(20%)
Over 60	7(2%)	3(2%)	10(2%)
	354	198	552

No Response - 6

Figure 4.2

YEARS OF SCHOOL COMPLETED

	Two-Year	Four-Year	All
Completed one year of college	26%	9%	20%
Completed two years of college	27%	12%	22%
Completed three years of college	6%	15%	10%
Completed four years of college	9%	14%	11%
Completed more than four years of college	23%	48%	32%

Nearly one-third wanted Bachelor's degrees. More than one-third in four-year institutions and nearly one-fourth in two-year institutions wanted Master's degrees. A quarter of the students did not indicate a formal educational goal (Fig. 4.3).

Figure 4.3

FORMAL EDUCATIONAL GOALS

	Two-Year	Four-Year	All
A.A. Degree	13%	1%	8%
Bachelor's Degree	33%	30%	32%
Master's Degree	24%	34%	27%
Doctorate	6%	8%	7%
None of the Above	20%	24%	22%

Closely related in importance to their desire for educational goals are the students' reasons for taking the course. Nearly half of all the students wanted formal college credit (Fig. 4.4). Additional evidence of their desire for further education is reflected in enrollment data. Classic Theatre was not the only college course in which they were enrolled. Over 21% were taking other television courses and 43% were taking on-campus courses. Thus, even while most Classic Theatre students were employed part- or full-time, almost 65% were taking more than one college-level course for credit (Fig. 4.5).

Figure 4.4

STUDENT REASONS FOR ENROLLING
IN THE CLASSIC THEATRE COURSE

	Two-Year	Four-Year	All
Need for Units	40%	58%	46%
Personal Enrichment	66%	67%	66%
Convenience	51%	64%	56%
Career Advancement	10%	21%	14%
Satisfies Major Requirement	12%	17%	14%
Other	13%	12%	13%

Note: Totals exceed 100% as student could check as many categories as they felt applied.

Figure 4.5

ENROLLMENT FIGURES - FALL 1975

	Two-Year Students	Four-Year Students	All Students
Classic Theatre Only	38%*	45%**	41%
Other TV Course	23%	19%	22%
On-Campus Course	44%	42%	43%

* Percentages are in terms of the total number of two-year students

** Percentages are in terms of the total number of four-year students

There was another formidable reason for students enrolling in Classic Theatre: personal enrichment. A review of Figure 4.4 shows that 66% of the students selected this broad category, while at the same time indicating their more practical motives. Their

comments illuminate the scope of their interests.

- Love theatre!!
- BBC enthusiast, also British theatre
- To help me in writing fiction
- For help to express myself in writing
- Sounded interesting
- Fun
- Curiosity
- An opportunity to study a newly-acquired interest in theatre
- Thought it would be an interesting class
- Creative course
- Interested in acting
- Enjoy humanities
- Enjoy literature

Their desire for personal enrichment becomes a bit more focused when we realize that for 72% of all students, Classic Theatre was their first exposure to drama or literature courses (67% of all two-year students and 81% of all four-year students). This course piqued their curiosity and permitted exposure to a previously unexplored area of study. They may have read literature and drama before, but nearly three-fourths of them had not taken formal courses.

In summary, students who enrolled in Classic Theatre were primarily mature adults with considerable college experience. They had a continuing interest in formal education and wished to pursue higher degrees. These students were also interested in expansion into new subject areas.

While they were attracted by the traditional curriculum, they were equally attracted by the non-traditional delivery method. Since many of the students were employed full-time, Classic Theatre afforded them the convenience and the personal gratification which

they sought. For three-fourths of them, independent televised instruction seemed to suit their needs.

STUDENT RESPONSE TO TELEVISION

This research project also explored students' television viewing habits before and after the course and their response to the programs themselves. While nearly all students (89%) had watched public television programs before enrolling in this course, for 71% of the respondents overall Classic Theatre was their first television course (Fig. 4.6). More two-year college students had previous exposure to television courses. These figures, however, conceal a high degree of regional and institutional variation in responses, as shown by Figure 4.7. For example, it is not surprising that 42% of Miami-Dade Community College students had previously taken television courses; the Open College there has used broadcast TV as a medium for instruction for years. But whether they had previous public television exposure or not, the students found the television component both convenient and stimulating in this course.

Figure 4.6

VIEWING HABITS (GENERAL)

Have you watched a Public television station before enrolling in Classic Theatre?

	Two-Year	Four-Year	All
Yes	90%	89%	90%
Frequently	60%	55%	58%
Infrequently	30%	34%	36%
No	5%	6%	5%

What type of programs did you watch on Public television before enrolling in Classic Theatre?

Educational	67%	65%	66%
Documentary	69%	69%	69%
Cultural	73%	76%	74%
Public Service	33%	33%	33%
Other	18%	15%	17%

Was Classic Theatre your first television course?

Yes	66%	80%	71%
No	34%	20%	27%

Figure 4.7

VIEWING HABITS OF STUDENTS AT 24 HIGHER EDUCATION INSTITUTIONS

College or University (N)	Have you watched a Public TV station before enrolling in Classic Theatre?		Was Classic Theatre your first TV course?	
	Yes	No	Yes	No
Arizona State University (41)	93%	2%	83%	17%
Bunker Hill Community College (9)	78%	22%	100%	0
Central Piedmont Community College (17)	100%	0	59%	41%
Chicago City-Wide College (42)	98%	No response	52%	48%
Hillsborough Community College (23)	91%	9%	48%	7%
Illinois State University (31)	90%	10%	94%	7%
Imperial Valley College (6)	83%	17%	100%	0
Kingsborough Community College (33)	91%	9%	39%	61%
Lansing Community College (16)	88%	6%	94%	6%
Maricopa Community College (18)	89%	No response	72%	28%
Merritt College (36)	97%	3%	92%	8%
Miami-Dade Community College (92)	98%	2%	58%	42%
Nassau Community College (22)	95%	5%	86%	14%
North Virginia Community College (26)	96%	4%	92%	8%
Pepperdine University (15)	93%	7%	93%	7%
Rio Hondo Community College (12)	92%	8%	33%	67%
Southern Connecticut State (10)	100%	0	80%	20%
University of California at Davis (9)	100%	0	67%	33%
University of Hawaii (16)	100%	0	56%	44%
University of Minnesota (22)	82%	18%	64%	36%
Univ. of Minnesota Technical College (5)	80%	20%	100%	0
University of North Florida (24)	92%	8%	71%	29%
University of Virginia (19)	95%	5%	90%	11%
West Liberty State College (14)	71%	14%	93%	7%

Since the broadcast plays were the crucial component of the course, pacing and schedule of plays are important to evaluate. For 58% of the students, the broadcast schedule and repeat viewing times were convenient, though an additional 33% said it was convenient some of the time. Eighty-five per cent liked the pace of the course, although 10% of the two-year students did find the pace too fast (Fig. 4.8).

Figure 4.8

SCHEDULING

The broadcast schedule of the Preview was:

	Two-Year	Four-Year	All
Convenient	40%	53%	45%
Convenient some of the time	33%	35%	34%
Never convenient	16%	3%	11%

The broadcast schedule of the plays, including the repeat viewing times was:

Convenient	56%	61%	58%
Convenient some of the time	33%	32%	33%
Never convenient	6%	3%	5%

The pace of the course, that is, broadcasting one new play each week, was:

Too fast	10%	8%	9%
Too slow	1%	2%	1%
Satisfactory	84%	88%	85%

Compared to other college courses they had taken, 50% of the students rated Classic Theatre about the same in terms of its difficulty. For 26% of the student population overall, it was more difficult (Fig. 4.9).

Figure 4.9

RESPONSE TO COURSE DIFFICULTY

In comparison to other college courses taken, this course was:

	Two-Year	Four-Year	All
More difficult	29%	21%	26%
Less difficult	18%	21%	19%
About the same	47%	56%	50%
Never taken college course	2%	0	1%

In the face of a fairly significant factor of difficulty (one out of four of those completing the course found it difficult), it is important to note the persistence of students in their viewing and studying. On the whole, respondents watched an average of twelve plays and ten previews. Seventy per cent of them indicated that they were able to keep up with assignments, and when asked if they would take another television course, 88% of all the students answered yes (Fig. 4.10).

Figure 4.10

RESPONSE TO TELEVISED COURSEWORK

Would you take another TV course?

	Two-Year	Four-Year	All
Yes	87%	89%	88%
No	12%	8%	10%

Would you take other courses, whether televised or on a campus, in literature, drama or theatre?

Yes	77%	86%	80%
No	7%	5%	6%
Undecided	14%	9%	12%

Would you recommend Classic Theatre to your family or friends if the course is offered again?

Yes	87%	94%	89%
No	12%	6%	10%

What did students like about this course besides the personal enrichment and convenience it offered them? Their comments express a variety of reasons. Said one student, "Seeing the actual performances is a fantastic way to study drama and literature". Said another, "The visual statement enhances [the] instructional value of the material covered and lends excitement to instructor-oriented discussion". They felt a broad scope of material could be appropriately presented, i.e. dramas, art, history, music, literature. They liked the quality of this series and found it extremely interesting and worthwhile. "It was a deep and rewarding experience." The excellence of the programming impressed students. They felt it was a "...rare opportunity to view great plays and great acting". Students learned a lot about acting and theatre in this course. They thought it was "...easier to understand stories through action". The course was a "...comprehensive, individualized look at some works which may not have been as clearly understood by conventional classroom reading/discussion techniques."

Eighty per cent of the respondents indicated an interest in taking further courses in literature or drama whether offered on campus or via television after taking the Classic Theatre course. Further indication of their satisfaction is shown in this response: 89% would recommend it to family or friends if it were offered again (Fig. 4.10).

Besides wanting to take more literature or drama courses, there were other suggestions of changes in the students as a result of taking this course. Some students indicated that they had begun to read more and watch public television on a more regular basis. Students' comments included the following:

- Now watch mostly educational TV on Channel 24. Have always tried to read good literature and pursue good plays, etc.

- First TV viewing in 8 years
- Watch educational TV more often now
- Am reading G. B. Shaw
- More alert to local dramatic productions available
- Because the broadcasts were so good, I find it hard to enjoy broadcasts of lower quality.
- Family affair. We enjoy a variety of reading and entertainment.
- We took out season subscriber theatre tickets.
- More aware of media as learning device.
- Started a TV course directly after this one.
- Want to read more Ibsen and Chekov and more history
- More frequent TV watching
- I am reading more. I have become more independent of my use of free time.
- I read a little more about theatre in the newspapers.

RESPONSE TO MATERIALS

When examining student response to materials, it is important to have a general sense of the usefulness of all sources. By allowing students to check as many categories as they felt applicable, the effectiveness of each of the sources can be ranked according to the numbers of each category (Fig. 4.11). As would be expected, the broadcast plays received the highest ranking with 64% checking them most often. Following that, the text, *Classic Theatre: The Humanities in Drama*, was second in usefulness with *Programme Notes and Promptings*, the study guide, ranked as third most useful. *From Script to Production* had the least usefulness and only about

a third found the broadcast previews most helpful. One-third of the respondents checked "all of the above" category. Two- and four-year students agreed in their ranking of the components. One student summed up the importance of all materials working together by indicating, "Between lectures, TV and readings, one gets a comprehensive review of the subject. The TV production makes it come alive".

Figure 4.11

STUDENT RANKING OF COURSE COMPONENTS

Which sources did you find most helpful?

	Two-Year	Four-Year	All
Broadcast previews	31%	32%	31%
Broadcast plays	64%	65%	64%
Classic Theatre: The Humanities in Drama	43%	46%	44%
Programme Notes and Promptings	38%	45%	40%
From Script to Production	22%	32%	26%
All of the above	31%	37%	34%

When students were asked whether the course goals were met by the print materials provided, 96% said yes. Again, there was strong concurrence in the responses from both two-year and four-year institutions -- 98% from four-year colleges and 94% from two-year colleges. Each book viewed separately reflected the same high response rate. Specifically, the study aids in *Programme Notes and Promptings* were found to be effective, and the Introductory Comments and explanation of terms in *Classic Theatre: The Humanities in Drama* were felt to be nearly 100 per cent effective (Fig. 4.12).

Figure 4.12

STUDENT ASSESSMENT OF PRINT MATERIALS

	Agree	Disagree	Total Number Respondents
The three books used in the course were integrated in a way that made meeting the course goals possible	96%	4%	519
Each group of articles in *From Script to Production* for the 13 plays was helpful in meeting some of the goals	89%	11%	520
Programme Notes and Promptings met its objective of aiding integration of the reading and viewing parts of the course	96%	4%	518
The following study aids in *Programme Notes and Promptings* were helpful:			
The instructions at the beginning of each unit on "How to Approach the Play"	90%	10%	516
"Learning Objectives for Students" at the beginning of each unit	85%	15%	479
Study Questions at the end of each unit	82%	18%	507
In the text, *Classic Theatre: The Humanities in Drama*, the "Introductory Comments" and explanation of terms with each play were helpful	97%	3%	519

The plays are the core of a course such as Classic Theatre. Students watched them with, in the words of one college student, "a sort of dedication but a pleasant responsibility as well". Students were asked which plays they liked the most and why, and the total ranking is found in Figure 4.13.

Figure 4.13

STUDENT RANKING OF PLAYS - POSITIVE
(Two- and Four-Year Institutions Combined)

Which of the plays on the Classic Theatre program did you like the most?

Name of Play	Number of Students
Hedda Gabler	195
Macbeth	144
She Stoops to Conquer	140
The Wild Duck	135
The Three Sisters	109
Edward II	107
Candide	104
The Duchess of Malfi	95
Paradise Restored	68
Playboy of the Western World	60
Mrs. Warren's Profession	51
Trelawny of the "Wells"	48
The Rivals	46

Note: Figures exceed total enrollment number. Some students apparently noted more than one play.

Ibsen's *Hedda Gabler* was accorded the highest rating by 195 students from all colleges. Most students were impressed by the excellence of the acting and the in-depth study of character Ibsen creates. They thought the production was exciting and appreciated the set decoration and lighting effects. Perhaps because three-fourths of the students were women, there was strong identification with Hedda. They felt that *Hedda Gabler* "could very well be a modern drama with a few changes".

Shakespeare's *Macbeth* was the second most-liked play receiving this rating by 144 students. Students were familiar with this play and loved Shakespeare. They felt this presentation was above average with, as one student commented, "excellence of acting, set decoration and lighting effects". Many mentioned that *Macbeth* was nicely adapted to television. They liked the unusual use of

camera work.

She Stoops to Conquer by Goldsmith received a close third in positive response (N-140). Coming after three tragedies in the series, students welcomed the relief of comedy. They found it to be very entertaining. They felt the acting was impressive. "Characters were well portrayed....[and the]...play itself was hilarious."

Figure 4.14

STUDENT RANKING OF PLAYS - NEGATIVE
(Two- and Four-Year Institutions Combined)

Which of the plays on the Classic Theatre program did you like the least?

Name of Play	Number of Students
Edward II	119
Candide	106
The Rivals	66
Macbeth	61
The Wild Duck	55
Paradise Restored	54
Playboy of the Western World	54
Trelawny of the "Wells"	54
The Duchess of Malfi	52
Mrs. Warren's Profession	44
She Stoops to Conquer	34
The Three Sisters	31
Hedda Gabler	20

When it came to voicing their dislike, the highest negative vote went to *Edward II* (N-119) (Fig. 4.14). Students disliked the plot with its emphasis on Edward's homosexuality and violence. They did not identify with him personally and felt the acting was poor. It appears the philosophical and literary values were lost in an overdose of violence and morbidity for most students.

Candide was the second least liked (N=106). Students felt it did not measure up to the other plays in the series. It was described as boring and confusing. The production was hard to understand perhaps because the dialect seemed difficult. One student summed up the general complaint by stating, "The material didn't seem suited to dramatic interpretation....[I] found it artificial and boring".

The Rivals was third in meeting with student dislike. Students found this production tiresome and shallow. As with *Candide*, they were overly aware of its artificiality. Some didn't care for comedy of manners and found this production "...slow-paced, irrelevant, and repetitive".

The previews received a more mixed response from students. The course, as designed by UCSD and Coast, had not required viewing of the previews, and this fact may explain in part the lower rating of the previews in the ranking in Figure 4.11. Figure 4.15 summarizes the students' answer to the question of whether the previews aided in understanding the plays and suggests that for students who watched the previews, the viewing was helpful. Informal comments from students and faculty members suggested that the usefulness of the previews varied widely with some being quite boring and irrelevant and others providing fresh perspective and insight into the play, playwright, and the production. This range of responses suggests an unevenness of the previews.

Figure 4.15

STUDENT EVALUATION OF THE PREVIEWS

Viewing the Previews aided in understanding the plays.

Agree	Disagree	Does Not Apply	No Response	Total
79%	13%	4%	3%	558

RESPONSE TO SERVICES

Since each institution was free to provide student support services as it deemed appropriate at the course inception, generalizations about student response to services are difficult to make. Figure 4.16 provides a list of the types of course activities in which they took part. The televised repeats, on-campus review sessions, and faculty-facilitator contact seemed to represent the services most frequently made available to the students.

The offering of repeat broadcasts was a decision of the local PBS station, and though this service was clearly desirable, it was not universally available. Out of the total number of student respondents (558), 71% said they had access to television repeats (N=394), and this number, 93% (N=367)found them very helpful (Fig. 4.17). Students' comments included: "Viewing repeats brought out things overlooked the first time," and "The televised repeats were the most helpful". Since on-campus video cassettes were generally not available, the repeat was the student's only opportunity for review for writing essays or taking exams.

Figure 4.16

STUDENT PARTICIPATION IN COURSE OPTIONS

While taking Classic Theatre, did you do any of the following?

	Two-Year	Four-Year	All
Contact the course facilitator	33%	37%	34%
Attend on-campus review session	43%	30%	39%
Initiate or join discussion group	11%	15%	13%
Use media center to review plays	11%	5%	9%
Use campus library for the course	12%	18%	14%
Attend any campus theatrical productions	7%	15%	10%
Attend other theatrical productions	36%	35%	36%
View televised repeats of any of the plays	62%	47%	56%

Figure 4.17

TELEVISED REPEATS

	Two-Year (N-269)	Four-Year (N-125)	All (N-394)
Helpful	92%	93%	93%
Not Helpful	14%	7%	7%

Note: 129 students checked Does Not Apply

The facilitator for Classic Theatre courses, in addition to exam preparation and proctoring, was usually encouraged to be available to students by phone, office hours or mail. In addition, there was also the option of discussion/review sessions in which a facilitator could answer student questions. Although almost all schools provided some kind of faculty contact, not all students took advantage of the service. Almost as many students tried to contact the facilitator (N=288) as those who did not (N=238). Of those who did, 81% found the instructor easy to reach. Nearly all students received correspondence from the facilitator (N=511). Of those who did, 72% from all institutions felt the facilitator answered all questions. Variances between figures for two- and four-year institutions are shown in Figure 4.18. Students' evaluations of the faculty members ranged from very critical ("It was futile to call the instructor", and "the teacher was very antagonistic and would not allow me to do extra credit research to improve my grade" to very positive ("telephone contact with instructor was essential" and "course was greatly enhanced by our regular monthly meetings with an outstanding instructor to guide our discussions").

Figure 4.18

STUDENT COMMUNICATION WITH FACILITATOR

	Two-Year			Four-Year			All		
	Yes	No	(N)	Yes	No	(N)	Yes	No	(N)
Easy to Reach	80%	20%	161	88%	13%	112	83%	6%	273
Answered all questions	73%	30%	311	74%	26%	190	72%	28%	511

	Two-Year			Four-Year			All		
	Once or More	Never	(N)	Once or More	Never	(N)	Once or More	Never	(N)
Frequency of Contact	54%	46%	335	57%	44%	191	55%	45%	526

It is useful to look at the arrangements at some individual institutions, because it reveals the dynamics of the local course systems at work. The facilitator at Arizona State opted for no on-campus discussions. The more dependent students found that because of this, "...those [activities] used helped little without someone to explain certain things!" There were those students, however, who formed their own discussion group. One student commented, "Three of us took the course together and found it helpful to compare ideas." Thirteen students responded that the televised repeats were the most useful service they were provided. The feeling was that they "...could more deeply understand the play because of the repeat". Perhaps because there were no formal discussion groups here, the televised repeats became all the more vital.

There is the suggestion that where facilitator contact is limited primarily to answering questions about the form of the course (and not content) that the students rely more on their own discussion groups, the repeats or the previews. A look at the Illinois State University course seems to support this view. A sampling of comments from students there:

- Valuable to be able to view plays twice. I wished I had more time for additional study. Would have appreciated an opportunity for class discussion some way.
- Grade-wise it was absolutely necessary to contact the facilitator
- Discussion with others who viewed plays gave variety of opinions; viewing repeats brought out things overlooked the first time.

For some students who lacked an opportunity for discussion groups, the library also became a useful study aid when available and convenient.

The following are summaries of the services and the student responses at six other institutions.

UNIVERSITY OF NORTH FLORIDA

- Faculty available by phone any time
- Discussion in the form of class meetings
- Newsletter with summary of class discussions

Several students felt the class discussions were necessary and helpful. There was a suggestion that these meetings were a bit advanced for beginners. Faculty contact by phone became very important for some with little literature background. Televised repeats would have enhanced study. One student says: "We could not review the plays either on TV or on campus. This was a handicap. Class meetings in addition to TV productions were very useful, even essential". Communication by mail "offered a great deal".

UNIVERSITY OF MINNESOTA, DULUTH

- Faculty office hours
- Faculty available via telephone
- Campus discussion groups

None of the students answering the questionnaire had attended the discussion groups offered. Some students formed their own discussion groups. Distance from campus seemed a factor here, preventing some students from class activities. There seemed a heavy reliance on the plays themselves. "Excellent productions that we could view gave deeper appreciation of these scripts, especially in a theatre-deprived area such as Duluth". There was lack of communication by mail.

NORTHERN VIRGINIA COMMUNITY COLLEGE

- Faculty office hours by appointment
- Faculty available via telephone
- Faculty available by mail
- Three seminars for open discussion
- Lists available of students interested in forming study groups
- Televised repeats

Students relied on televised repeats to provide them with information they may have missed the first time. They responded positively to on-campus review sessions. One student commented, "I did find it difficult not being able to discuss the course in a classroom situation but the convenience of being at home was worth it". No mention here of the usefulness of office visits or telephone contact.

KINGSBOROUGH COMMUNITY COLLEGE

- Faculty office hours
- Faculty available via telephone
- Exam preparation review sessions
- Library use
- Four lectures
- Televised repeats

Students at this school liked on-campus exam review sessions and the televised repeats and seemed to want more lectures. They felt they were "most enriching". Class interaction provided the opportunity of becoming acquainted with other students and having discussions with classmates. One student wrote, "The course would have been a lot more enriching if we had more class meetings on the plays". No student offered information about telephone or office contact.

UNIVERSITY OF HAWAII

- Faculty available via telephone
- Radio - Post-production discussion each week. Students could call in to discuss the program.
- Televised repeats

This was a school offering no classroom interaction and little faculty contact. One student commented that it was "useful having someone available to answer questions." Most of the students found the televised repeats worthwhile to "...pick up details". There were others who supplemented by reading other texts and listening to tapes to enhance their understanding of the plays. The convenience of television was stressed because of the crowded conditions at this school.

HILLSBOROUGH COMMUNITY COLLEGE

- Faculty office hours, telephone contact
- Exam preparation review sessions
- Campus discussion group
- Off-campus meetings
- Learning center
- Prepared study guides
- Televised repeats

Students believed the review sessions were of great benefit. "It [review session] reinforced subject matter and I gained new ideas and facts from it". The students wanted more of them. They seemed for the most part to miss interaction with students and feedback on exams. These students also felt televised repeats were very useful, especially in understanding the plays. A few students agreed that all activities were useful "for they all fulfilled the need of the student".

In summary, for those students who wanted interaction with a faculty member and other students, two or more formal discussion groups were very desirable. But this desire should be contrasted with the fact that while many students missed the interaction, overall 68% of the students said "independent televised instruction was suited to my needs", and 47% said that "feedback and interaction was not necessary". Distance from the campus, full-time employment or other factors often made it impossible for students to take advantage of campus services, but these students still profited from and enjoyed the course. The findings of this research suggest that the local educational institution should be encouraged to provide services for the home-based student to gain the interaction they want and need without necessarily requiring campus visits.

CHAPTER V

THE FACULTY RESPONSE

THE FACULTY RESPONSE

The picture that emerged from the Faculty-Facilitator Questionnaire was that faculty were generally pleased and their needs satisfied by the specially-prepared textbooks, the Administrative and Academic Support Package, and the overall integration of the Classic Theatre course. The Faculty Questionnaire, found in Appendix C, was sent to 96 instructors in two- and four-year institutions. As noted in Chapter 1, 45 were completed and returned. This chapter will outline in some detail the ideas and opinions of the instructors about the course.

Some negative response centered around the individual faculty member's lack of control over course elements, particularly the video tapes, which they often wished were available for local use and review, and the broadcast schedule, which sometimes did not fit with local school calendars. Two-year college faculty were sometimes critical of the level of difficulty of the print materials and/or test questions, noting that they surpassed the capabilities of introductory students. Others felt the test questions were simply poorly formulated.

In spite of these criticisms, the faculty tended to be enthusiastic and seemed to have found ways to work around the difficulties which the novel format presented. Many offered special commendation on the quality of the plays and the materials. Nearly all were supportive of the effort, and remain eager for involvement in future offerings of this course and similar offerings.

The following are summaries of the faculty response to selected questions.

FACULTY RESPONSE TO PRINT MATERIALS

Two questions in the Faculty-Facilitator Questionnaire were directed to the faculty's evaluation of the three-volume set of books used by Classic Theatre students. The first question requested their response to the set as a whole and its utility in helping students achieve the course's stated objectives, and the second question asked for comment on individual volumes in the set.

Do you think that the three books used in this course were integrated in a way that allowed students to meet the course goals?

The response to this question was overwhelmingly positive, at both the two-year and four-year levels, but the accompanying comments revealed some interesting reactions to the appropriateness of the goals (see page 3 of this report) and the level of difficulty of the materials. These reactions split neatly between two-year and four-year institutions, with the two-year institutions' faculty sometimes feeling the materials were too difficult for their students ("Student should have some background in theatre study", "Everyone cannot read all of the assignments nor should a freshman be equated with a grad student", "Yes -- but very difficult for those without theatre/literature backgrounds") or too esoteric ("The material should have been reviewed by literate people who were not 'inside' literary dramatic history", "[The materials] would be better put to use in a more specialized class situation".) The faculty of four-year institutions occasionally felt that the materials were not sufficiently sophisticated ("Yes, but in a somewhat hasty and superficial way".) Not one four-year facilitator thought the course was too difficult, nor a two-year facilitator who thought the course too easy.

There was no agreement at all as to how well the three goals were satisfied. Each of the three received both affirmative and

negative indications.

The majority of the comments, however, were laudatory, and it was concluded that most of the institutions found a way to adapt the materials reasonably well to the levels of preparation of their respective students.

Please comment on the usefulness of each of the three sources in meeting the course goals. (Since we are also aware of students' concern with definition of terms, clarity of instructions, statements of objectives, and level of language, your evaluation of these aspects is appreciated.)

From Script to Production

The overall reaction to the quality of Jonathan Saville's *From Script to Production* was positive with some reservation about its overly technical language. As noted in Chapter III, there was some evidence that not all schools used all or even parts of this book even though they rated its quality as good. But from the respondents to the Faculty-Facilitator Questionnaire, the most frequently used descriptor of this book was "useful" -- to the student, to the instructor, or to the attainment of the course objectives.

Again, there was a mixed reaction among two-year college faculty as to the level of difficulty of the material for introductory students. For its detractors, *From Script to Production* was overly technical, insufficiently interesting, or lacking in sufficient background material to be wholly appropriate for beginning students. Once more, however, the four-year college faculty expressed no such reservations.

It would appear that the book was generally a solid contribution to the Classic Theatre course from a faculty point of view and that further stylistic editing and the addition of an extensive glossary of terms would render it even more valuable.

Programme Notes and Promptings

This study guide also received an overall good-to-excellent rating from faculty members participating in the course. Again, the most often-received comment was "useful" or "helpful". The language did not appear to present the same problem as in *From Script to Production*, though some negative comments were expressed about the format, which involved some blank lines at the end of chapters, and somewhat of a "workbook" approach. This approach was considered useful, but not "pleasing".

Response to the level of difficulty of the material presented was mixed, with some two-year college faculty feeling it was too advanced, and some four-year faculty considering it somewhat elementary.

The combined comments of *Programme Notes and Promptings* and *From Script to Production* indicate that the faculty perceive some tension between the values of practicality and academic soundness on the one hand, and interest value and aesthetic appeal on the other. This is a characteristic academic dilemma: How much weight should be given to accommodating and motivating students as compared to demanding of them? It is important that this issue be addressed in the preparation of text materials as well as in the classroom. The issue is especially crucial in courses where they may not be a classroom opportunity as in a television course.

Classic Theatre: The Humanities in Drama

This volume received the strongest commendations of all. It was regarded as excellent in quality; professionally written and compiled; and an attractively bound basic book for the course.

Four-year college faculty often indicated that the volume was "essential" to a course of this nature, while some two-year faculty feared the students were not making use of it, as it demanded

more time from them to read and watch the plays than they were used to spending on one course.

The specially written introductions to the texts of the plays were generally well-received. However, the texts of the plays themselves came in for frequent criticism since they sometimes differed from and employed alternate translations from the television versions. Particular annoyance was registered about the lack of indication in the text of the cuts employed in the television productions. This made it difficult for students to follow the script while watching the production.

A few negative comments were made as to the high cost of the three books, and one professor suggested that the book of plays be made available in paperback to reduce the cost in the future.

THE TEST BANK AND COURSE PROBLEMS

Do you feel questions in the test bank measure what the student was expected to know, as set forth in the "Learning Objectives for the Student", in the study guide?

Forty-five faculty members responded to this question, and 25, or 55%, answered "yes" without any qualifying comment. One commended, "Good job of testing on vie ing experience as well as text of plays". Nine per cent had mixed reactions, offering the view that the questions were adequate but could stand improvement. For them, some of the questions were either too demanding (particularly for lower division students) or poorly formulated. Thirty-five per cent had generally negative reactions to the questions, feeling that they were too general, too literal, tricky, irrelevant, or difficult. All those indicating that the questions were too difficult were faculty of two-year colleges. This corresponds with faculty evaluation of the print materials and objectives themselves, with a number of two-year college faculty indicating that the material was too difficult or sophisticated for introductory or lower division

students.

Sixteen per cent answered simply "no", with no indication of the nature of their criticism.

What other information or material would have been useful to you in facilitating this course?

The responses to this question were informative and some quite imaginative. They are paraphrased below:

- Video tapes for playback, use in the classroom, or individual review [3 similar responses]
- More background (social, historical, cultural, performance history) on each play [3 similar responses]
- Still photographs illustrating camera and production techniques [3 similar responses]
- Additional library resources [2 similar responses]
- Study guide section which relates multiple choice questions to specific readings and objectives [2 similar responses]
- Special script annotations indicating "theme" statements, character development, and indications of structure
- Section marked for oral interpretation exercises in the classroom
- More multiple choice questions
- Example of a director's script
- Recommended objectives for various academic levels

FACULTY RESPONSE TO TELEVISION

The last question asked of the instructors of the Classic Theatre course was: "In your opinion, is television -- most specifically Classic Theatre -- a successful way to provide access to humanities materials?" Of the 53 responses, 37 were quite positive and 14 said yes but with some reservations. Their answers and comments are listed below.

- Yes (unadorned by comment) [20]
- Yes (with further commendations) [17]
  - Absolutely yes
  - Any visual media is always (in my opinion) a more successful way of teaching. In regard to the humanities -- theatre specifically -- it's the truly perfect teaching aid.
  - The Classic Theatre showings were an excellent access to the humanities. Commercial TV is -- in my opinion -- almost anti-humanistic.
  - Indeed it is.
  - Yes! Excellent!
  - Definitely
  - It certainly is
  - Superior
  - Better than reading
  - Marvelous -- non pareille -- mirabile dictu!
  - Absolutely
  - Yes, extraordinarily so.
  - Yes, in many cases it stimulated the desire to take other humanities courses.
  - Most certainly
  - Yes -- especially for "non-traditional" students
  - Yes -- definitely
  - Decidedly

- Yes (with qualification) [14]
  - Yes, with more personal contact with the student, a difficulty when one faculty member is administering the course as a part of his regular workload.
  - Classic Theatre is an excellent mode for the presentation of drama. However, I am not convinced that this approach would be equally successful in other humanities areas.
  - Yes, when supplemented with seminars.
  - Yes -- as instructor I would also have liked to have had films of the productions.
  - Interesting, yes. Successful, I still have some reservations.
  - Yes, with more limited application or with much more emphasis on required discussion groups and study.
  - Prefer the live presentation, but...
  - It is one of the very best as long as it is handled as professionally as this production.
  - Yes. But the humanities questions require much broader background than just theatre.
  - Yes, especially theatre
  - Humanities, yes; drama, no. They need to see live productions, but it is a good attempt.
  - Yes, but only if combined with live teaching.
  - There are problems -- scheduling, the distractions of a living room as opposed to a theatre, etc. -- but there are also great

advantages. As I indicated earlier, I found the opportunity to discuss performances and the plays themselves much more vivid than merely reading texts; both kinds of activity are necessary, but this was a challenge and did seem to be stimulating to the students. We got beyond narrow "what happened" questions to the "why" -- I was pleased with that. There were resources and opportunities that would have never been available to my students.

- Yes -- though I want a real seminar attached.

- Mixed reaction or critical [2]
  - It could be: At my school it was not so successful because of limited financial and publicity investments and because of the lack of cooperation of the local PBS [station].
  - Film is better; live theatre is best. In most cases, the tube severely minimizes the impact of drama.

A telltale response, which might indicate the general attitude of faculty with respect to the Classic Theatre course, was the nearly unanimously positive indication that they would indeed facilitate another local offering of the course, should it be made available to them in the future.

CHAPTER VI

SUMMARY AND CONCLUSIONS

SUMMARY AND CONCLUSIONS

The goal of the research project formulated by Coast Community College District and The University of California, San Diego was to "evaluate the effectiveness of the Classic Theatre course" on the basis of three criteria:

1. The attitude toward and utilization of course materials and prescribed format by participating institutions.

2. The response to the course by students and the extent to which the course reached a population not previously involved in higher education.

3. Indications from both schools and students of further interest in this mode of humanities presentation.

Even taking into account the limitations on our findings imposed by problems with sample and experimental control, extensive information of a conclusive nature about all three measures was generated.

1. <u>The attitude toward and utilization of course materials and prescribed format by participating institutions.</u>

Faculty and administrators at local institutions gave a positive evaluation of the Classic Theatre course. The Classic Theatre textbooks, specially prepared for the course, were generally found to be helpful and well-integrated. They were occasionally criticized by two-year college faculty for being too demanding of introductory-level students, and the examination questions were scored for being hastily prepared or poorly formulated. However, these criticisms did not seem to detract significantly from what otherwise seemed to be a positive experience for the faculty. Almost without

exception, they considered television to be an effective mode of delivery of humanities materials to the public.

Apart from the quality of the materials, faculty were most often concerned with the need for more interaction with students, since Classic Theatre courses were most often offered in a correspondence format with few on-campus sessions.

The play selection was often criticized as having too many of one kind of play or not enough of another, but no consistent patterns could be discerned in these criticisms. There were fairly clear patterns of preference that emerged among the plays presented. These are documented in the body of this report, but have no further significance to our research purposes.

The Preview segments which were aired previous to the broadcast of each play received a mixed reaction. Many expressed straightforward reactions to the personalities of the speakers. This is an interesting, if disconcerting, phenomenon, and apparently a result of the fact that faculty members who might hesitate to consider their campus colleagues' personalities in evaluating their performance, are still tempted to do so when they become TV personalities. In such a case, the standard of comparison is no longer that of academic performance, but rather the standard of television performance, a valid criteria when using a medium that has to attract large numbers of viewers.

The variety of local course variations defies general description. The potential flexibility of the course components was exercised, and most instructors and administrators found they could work with the prescribed format of the course. Three criticisms regarding the course format did emerge from the study. First, the shrink-wrapping of the three books received some criticism, in part because it added to the students' expenses. Second, the previews (though not part of the formal course) received some criticisms

regarding the content and scheduling. Third, the unavailability of a non-broadcast version, either videotapes or films, of the television programs hampered the offering of review sessions for students and led some schools to illegally tape programs off the air for local use.

A significant majority of those institutions offering the course offered five or fewer class meetings for students, indicating a general orientation favorable to the off-campus, non-traditional student. Attempts to promote the course to new students, to find new mailing lists, enlist the support of local newspapers and media, to provide for registration and examinations through the mails, and other similar services attested to further efforts directed toward the same goal of reaching new students in new locations.

Another interesting finding should be mentioned here: Very little uniformity in standards for the amount of reading, amount of required classroom attendance, or the level of difficulty of test questions existed from institution to institution, even when limiting consideration only to a given level of credit, or number of credit hours, awarded for participation in the course. This lack of standard credit requirements would seem to necessitate the kind of flexible approach taken by the Classic Theatre course, and would prevent, for example, the strict designation of certain course objectives or test questions as being, say, "lower division", or "introductory", and still others as being "upper division", or "advanced". An internal, intra-course ordering or grading of readings, objectives, and test questions, however, would still seem to be in order, to allow local institutions to select appropriate assignments which are consistent with local standards.

2. The response to the course by students and extent to which the course reached a population not previously involved in higher education.

The students' response was also generally approving, and often enthusiastic. A majority of students indicated: 1) that they had never taken a drama or literature course before, and that they intended to take more in the future; 2) that they had never taken a television course before, and that they would be receptive to taking more in the future; 3) that they would recommend the Classic Theatre course to family and friends should it be offered again in the future; and 4) that their reading, television viewing, and entertainment habits had all been influenced by the experience of the Classic Theatre course.

Student response to the reduced classroom attendance was ambivalent: They missed it, wished it were possible to have more interaction with faculty and other students, yet the convenience of the independent study-at-home format was a significant influence in their decision to take the course. The importance of this convenience factor is underscored if we take a look at who enrolled in the course.

The average age of the two- and four-year students combined was 36 years. Over 50% of the students were between the ages of 26 and 45. More than three-fourths were women and 75% of the students were employed full-time. An additional 17.7% were employed on a part-time basis. Only about 11% classified themselves as students. Also, nearly one-fourth of the two-year college students, and one-half of the four-year college students had completed more than four years of college education, prior to enrolling in the Classic Theatre course. Nearly three-quarters aspired to a higher degree.

So the typical student enrolling in the Classic Theatre course was, perhaps, a woman employed outside the home taking the course as a part-time enrollee in a local institution, encouraged to enroll by the

convenience of televised instruction and the need for enrichment-learning, as much for personal growth as for the practical value of the credits earned. This audience has come to be known as the "continuing education" audience, and constitutes the most rapidly growing segment of the current national higher education clientele.

On the basis of this information, and further indications that nearly all the students enrolled in Classic Theatre had at least some prior college education, the course cannot be said to have "reached a population not previously involved in higher education". They are students not able to or willing to enroll for college courses on campus and full-time and, thus, are a non-traditional group of students. But, they are not new to or unaware of the values of formal higher education. We can only speculate as to the reasons for the limited reach of this series. First, institutional promotion is normally limited to lists of previously enrolled students; another factor is that public television programming appeals most directly to the college-educated audience; the Classic Theatre fare itself must be rated as "high-brow" in its appeal, when compared to "Kojak" or "Charlie's Angels" and other programs that are popular with the mass audiences. We cannot say, in short, that the mass culture and the academic culture were effectively bridged by the Classic Theatre series.

On the average, students were comfortable with the pace of the course, found it to be of about equal difficulty with comparable courses in the traditional mode, completed the course in numbers comparable to other courses, responded positively to the opportunity to view the plays they studied, felt the print materials were helpful and met the requirements of the course goals, found *Hedda Gabler* their favorite play and *Edward II* their least favorite, had mixed feelings about the previews, liked television courses, liked drama and literature courses (as of the Classic Theatre experience) and intended to take more of both.

3. Indications from both schools and students of further interest in this mode of humanities presentati

Faculty members, students, and administrators gave strong support for future television courses covering humanities and other academic curricula. While some schools indicated disappointment in the local enrollments in the first Classic Theatre courses as contrasted with more popular series such as *The Ascent of Man*, 154 two- and 86 four-year institutions were planning to offer the course again around the second national broadcast of the series in February, 1977. Many expected that increased promotional efforts due to the longer time for planning for the second course would result in increased enrollments.

This research project sought evidence of increased student interest in the humanities and television in several ways. First, a majority of students, while having never had college courses in drama, indicated that they would like to take more courses in this subject matter as a result of taking this course. Large numbers also volunteered comments suggesting that they had attended or planned to attend more live theatre as well as cultural affairs programming on public television. For 70% of the student respondents, Classic Theatre was their first television course and 88% concluded that they would take another television course if one were available.

The response of 56 faculty members surveyed for an in-depth reaction to the Classic Theatre course also uncovered in general a very enthusiastic group of academicians. All of them would be willing to facilitate the course again and agreed that television was an effective way to present humanities materials. Some of them qualified their enthusiasm by wanting to require more faculty-student interaction in addition to the viewing of television programs.

* * *

In addition to generating information relevant to the goals of the research project, much other new information was gained about

the phenomenon of a nationally broadcast television course. For example, it was found that television courses themselves appear to have a following. Twenty-one per cent of the Classic Theatre enrollees were taking other television courses simultaneously; 88% would like to take another television course; 56% of the students indicated that the convenience of televised instruction was a significant reason motivating their enrollment in this course. Also, although only 27% of those enrolled nationally had previously taken a television course, much higher percentages are found in those specific regions where television courses have, in fact, been offered before. For example, 42% of the Miami-Dade Community College students enrolled in Classic Theatre had previously taken a television course. This is an encouraging finding for schools experimenting with television instruction.

The uniqueness of the Classic Theatre course experience for all who became involved in it -- the course producers, the publishers of the course materials, the administrators, faculty, and students of the more than 250 institutions nationally that offered the course -- was underscored time and again as we looked over the questionnaires, read their variety of solicited and unsolicited comments, and talked to individuals involved in various ways with the course.

The picture emerging from an examination of the course evolution itself -- that is the work done by Coast and UCSD in cooperation with WGBH, PBS, Little, Brown and Company, etc. -- is a picture of complexity. Chapter III of this study details this evolution, and is admittedly an introspective (and not totally unbiased) examination of the organization, planning, and communicative channels which were created to produce the Classic Theatre course. The formative goals of Coast and UCSD in creating the course included the important goal of flexible usage, planned as it was for a variety of institutional types, levels of credit to be awarded, and student

audiences. The response indicates that institutions were, in fact, able to use the course in a flexible fashion, through the inclusion of a multitude of special services, credit options, and course requirements implemented at the local level. These included certain options which were anticipated and recommended by the special Administrative and Academic Support Package, and others which were wholly unanticipated by Coast or UCSD. This diversity of usage leads us to conclude that it is possible to create course materials that are highly designed and packaged without the necessity of their being uniformly employed.

The significant opportunities for local faculty and administrative input seemed to largely counteract the "not invented here" syndrome which has been heard so often in the past. Similarly, the finding of diverse local usage should allay some of the often expressed fears that the media will "homogenize" the educational process if used on a large scale. We have seen that television and print materials can be used in a manner that permits flexibility of usage and significant diversity in the learning experience and still provide unique and cost-effective education.

The cautionary note resulting from the findings of this study is that local institutions must have the time, and effectively use the time they have to 1) weigh local course design options, in light of the considerations of credit value to be awarded, the nature of the target audience, etc.; 2) permit faculty curriculum committees opportunities for review of the course; 3) provide the necessary lead time for the inclusion of the course description, dates, times, and course locations in course bulletins; 4) permit the preparation of special promotional materials and communications such as brochures, news releases, newspaper advertisements, etc. -- particularly if a new, or "non-traditional" student audience is sought for the course; and, 5) provide local faculty the opportunity for creative contributions to the local course design, exam question preparation, etc.

A significant potential advantage of this kind of programming is that it can allow faculty to be free of many of the traditional burdens of presentation in favor of many other kinds of creative involvement and interaction with students. This potential, however, can be severely hampered, and even lost, if communications become bogged down or otherwise delayed.

Even with optimal efficient and effective communications, however, a significant limitation to available lead time for local course implementation remains. Series such as *Classic Theatre: The Humanities in Drama*, *The Ascent of Man*, and *The Adams Chronicles* are produced, distributed to television stations, scheduled, and broadcast entirely independently of the educational institutions which have made such fortunate use of them, and the current practices and procedures of the Public Television Service do not typically permit the kind of lead-time for course production, distribution, and local implementation that such institutions desire. If PBS continues to involve itself in the production and national distribution of these and similar series, which are both excellent in quality for the general audience and susceptible to academic treatment for student audiences, it would be a welcome development for such processes to be amended to permit more time for the educational establishment to respond.

A phenomenon so new and so massive as the "national television course" can in no way be conclusively evaluated on the basis of just one study, or even just one course. This report provides only tentative answers to certain questions. Many other questions need to be raised and research conducted to find more answers and to confirm or alter findings in this study. Findings reported here do indicate, however, that the national television course is an important development in higher education in terms of both curriculum development and educational delivery, and should receive increased attention by policy-makers and researchers alike.

In the future, attention should be directed to such issues as:

1. The experiences and opinions of personnel of public television stations, the Public Broadcasting Service, and the Corporation for Public Broadcasting.

2. The need to contact students who inquire about a course such as Classic Theatre but do not enroll to find their reasons.

3. The need for extensive local, as well as national studies, to further characterize the local differences pointed to in this report.

4. The need to contact students who drop the course: Once more -- why?

5. The need for more controlled experimentation which would permit the isolation of specific variables affecting course success in a given situation.

Higher education, and particularly the humanities, have traditionally relied heavily upon the lecture and the printed word in learning transactions. These modes continue to be respected and well-received by all segments of the educational community, and will probably continue to function as staples of American higher education institutions in the future. *Classic Theatre: The Humanities in Drama*, and other courses and educational innovations in this vein, however, point a new direction and show the need for the expansion of the presently limited repertoire of broadcast courses. The evidence offered in this report suggests that the medium of television can effectively add a new dimension to at least certain kinds of learning, and at the same time can make that learning available to increasing numbers of individuals who yearn for it.

APPENDIX A

COVER LETTER

QUESTIONNAIRE #1

Coast Community College District
1370 ADAMS AVENUE • COSTA MESA • CALIFORNIA 92626
(714) 556-5556

NORMAN E. WATSON - CHANCELLOR

November 19, 1975

Dear

The television course CLASSIC THEATRE: THE HUMANITIES IN DRAMA is now underway. We are delighted that you have chosen to participate in this novel course offering, and we are interested in knowing how the course has been received on your campus.

As you are probably aware, this course represents a new approach to the idea of making educational television truly feasible at the post-secondary level.

We feel that it is time to begin to take a closer look at what we have done and to gather useful data and react ons from the administrators, faculty, and students across the country who are participating in the course. The attached questionnaire is a preliminary survey, intended to be completed while the course is in progress.

Would you please take a few minutes to fill out and return this questionnaire? The data obtained will aid us invaluably in assessing the overall feasibility and specific strengths and weaknesses of this kind of programming. The results of our study will be available to you upon its completion.

Thank you for your cooperation.

Sincerely,

Leslie Purdy, Ed.D.
Coast Community College District
Director

LP:rw
Enclosure: Questionnaire #1

P.S.: If you are not in possession of the required information, please pass the questionnaire on to the appropriate person.

CLASSIC THEATRE: THE HUMANITIES IN DRAMA

QUESTIONNAIRE #1

Instructions: to be filled out by person with the major responsibility for the CLASSIC THEATRE course in higher education institutions

NAME OF INSTITUTION: _____

Address: _____

_____

_____

Name of Respondent: _____

Position: _____

Phone No.: _____

I. Institutional Data

A. Type: 2-year_____ 4-year_____

B. public_____ private____

C. Current total enrollment_____

D. If Extension or Continuing Education Division offered course, what is average enrollment per term?_____

II. Course Data

Explanation of Matrix: Some institutions offered CLASSIC THEATRE with two or more credit options (e.g. a four-year college might have offered the course for lower division credit, upper division credit, non-credit, or any combination of these options). Room has been provided for information about each offering; if you offered the course with only one credit option, list information under course #1.

	Course #1	Course #2	Course #3
A. Credit Options: lower division			
upper division			
non-credit			
B. Amount of credit awarded:			
Quarter or semester credits? (Q or S)			
C. Course fee, if any:			
D. Division/dept. offering course:			
E. Total course enrollment:			
F. No. of faculty/student contact hours:			

G. Did you provide any special services for students?

_____Faculty office hours

_____Faculty available via telephone

_____Exam preparation review sessions

_____Campus discussion groups

_____Live use of closed circuit television

_____Off-campus meetings

Other (Please list and describe briefly):

_____

_____

_____

H. Did you develop any enrichment materials in addition to or in place of those provided? _____Yes _____No

If yes, please describe:

_____

_____

_____

III. Administrative Problems/Reactions

A. What was your general reaction to the Administrative and Academic Support Package? Was it generally useful to you?

_____

_____

_____

B. Please fill in each of the blanks with a number between 1 and 5 (1 = not at all useful; 5 = very useful) corresponding to your evaluation of each of the package components.

Overview_____

Administrative Procedures_____

Facilitator/Faculty Guide_____

Sample Materials_____

Publicity Materials_____

C. What other information about the course would have been useful?

_____

_____

_____

D. Did your institution receive copies of the published text materials on time? Yes_____ No_____. Were there any difficulties in obtaining any of the materials?

Describe:_____

_____

_____

IV. Faculty Role

A. How was the faculty member(s) selected? Volunteer_____
Appointment_____

B. How was he/she compensated? Release time_____
Over-load pay_____ Other_____

C. What role did he/she play in the course? (Check those that apply.)

_____Course manager

_____Discussion/seminar leader

_____Lecturer

_____Moderator of panel discussion or series lecturers

_____Guest speaker on local radio or TV

_____Student evaluator (designing and/or grading examinations)

V. Follow-up

A two-part research project is underway concerning the use of CLASSIC THEATRE: THE HUMANITIES IN DRAMA nationwide. Schools participating in this project will be asked to supply the names and address of students enrolled in the course. In addition, administrators and faculty members will be asked for additional information.

A. Would you be willing to participate in a more in-depth study? Yes_____ No_____

B. If you wish to participate in this research effort, please provide the name and address of the faculty/facilitator for the course(s).

Name_____

Address_____

_____

_____

Telephone No.:_____

VI. We would appreciate seeing copies of brochures, catalogues, announcements, press releases, and other promotional materials for the CLASSIC THEATRE course employed by your school.

Please mail this material plus this questionnaire to:

4-Year Institutions: Mr. Darrell Icenogle
University of California, San Diego
University Extension
P.O. Box 109 (Q-014)
La Jolla, CA 92093

2-Year Institutions: Dr. Leslie Purdy
Coast Community College District
1370 Adams Avenue
Costa Mesa, CA 92626

APPENDIX B

COVER LETTER

QUESTIONNAIRE #2

Classic Theatre - The Humanities In Drama

Coast Community College District
1370 Adams Avenue
Costa Mesa, California 92626
(714) 556-5534

University of California Extension, San Diego
P.O. Box 109 (Q-014)
La Jolla, California 92037
(714) 452-3446

March 3, 1976

Dear Colleague:

Thank you for completing our recent questionnaire concerning your institution's use of the television course CLASSIC THEATRE: THE HUMANITIES IN DRAMA. We appreciate that you indicated your willingness to participate in a more in-depth stage of this research project.

Enclosed is a questionnaire that focuses attention on the administrative aspects of this course. We are as interested in your problems as we are in your successes. If there is someone else in your institution who can better complete this questionnaire, we would appreciate your forwarding it to that person.

Also enclosed is an addressed postage-paid envelope for your convenience in returning this survey. If you have any questions, do not hesitate to contact us.

Thank you again for your assistance.

Sincerely,

Leslie Purdy, Ed.D.
Instructional Design Specialist
Coast Community College District
1370 Adams Avenue
Costa Mesa, CA 92626
Tel.: 714-556-5534

Mr. Darrell Icenogle
Administrative Analyst
University of California, San Diego
Extension
P.O. Box 109 (Q-014)
La Jolla, CA 92093
Tel.: 714-452-3836

LP:rw

CLASSIC THEATRE: THE HUMANITIES IN DRAMA

QUESTIONNAIRE #2

NAME OF INSTITUTION:_____

NAME OF ADMINISTRATOR:_____

Position:_____

1. Was *Classic Theatre* your school's first experience with offering a television course?

   _____Yes

   _____No

   Number of TV courses offered previously_____ over_____semesters/terms

   Number of TV courses (if any) concurrent with *Classic Theatre* offering_____

   Average enrollment in other TV courses_____

   Average completion rate in other TV courses_____%

2. What was the initial enrollment for the *Classic Theatre* course?_____

3. How many completed the course?_____

4. How does the completion rate compare with:

   those of other extension or continuing education courses_____

   _____

   _____

   those of similar on-campus courses within the humanities.

   _____

   _____

5. What promotional techniques did you employ for the *Classic Theatre* course?

On campus:	Off campus:
___Posters	___Mailed brochures
___Brochures	___Radio announcements
___Announcements by instructors or counselors	___TV announcements
___Class schedules	___Newspapers
___Other_____	___Other_____

   Where possible, please tell us how often you used these techniques, such as the total number of TV announcements, etc.

6. Please describe your relationship with local PBS station staff regarding *Classic Theatre*. Were they cooperative, did they contribute any suggestions for promotional activities, etc.

_____

_____

_____

7. Did you have any administrative problems with the course? (Examples: delayed book orders, a difference in the scheduled airing of *Classic Theatre* and your own term/semester scheduling, etc.).

_____

_____

_____

_____

8. Were the administrative costs for *Classic Theatre*
_____more, _____less, or _____comparable to those for an on-campus class at your school.

9. Please provide the following information on *Classic Theatre* enrollees to the extent your data-gathering facilities allow.

_____% males _____% females

_____% first-time students at your school

_____% enrolled in on-campus courses also

_____% part-time (part-time being less than _____units)

_____% full-time

Any data on ages of students:_____

_____

Any additional demographic information:_____

_____

_____

10. Does your school plan at this time to offer *Classic Theatre* again?
(If not, please explain)_____

_____

_____

11. If you do offer this TV course in the future, what kinds, if any, of administrative changes do you plan to make?

_____

_____

_____

12. Since offering *Classic Theatre*, have you been able to determine any changes in enrollment patterns for

___on-campus drama courses_____

___on-campus literature courses_____

___current TV courses (if any)_____

13. If your enrollment for *Classic Theatre* was appreciably less than you anticipated, can you attribute the lack of response to anything specific?

_____

_____

_____

_____

14. Based on your experience with *Classic Theatre*, do you feel that this mode of instruction is/can be a successful way to provide access to humanities materials?

_____

_____

_____

_____

_____

APPENDIX C

COVER LETTER

FACULTY-FACILITATOR QUESTIONNAIRE

Classic Theatre - The Humanities In Drama

Coast Community College District
1370 Adams Avenue
Costa Mesa, California 92626
(714) 556-5534

University of California Extension, San Diego
P.O. Box 109 (Q-014)
La Jolla, California 92037
(714) 452-3446

March 1976

Dear Colleague:

We are informed that you were the faculty/facilitator at your institution for the television course CLASSIC THEATRE: THE HUMANITIES IN DRAMA. We are conducting a nationwide research project on the use of this course by two-year and four-year higher education institutions, and we would appreciate your assistance in evaluating it. Information obtained from this study will be made available to your institution.

Enclosed is a questionnaire that focuses on the academic content as well as the process of administering this television course. We would appreciate your taking a few minutes to complete this questionnaire and returning it to us in the enclosed postage-paid envelope. If there is someone else in your school who can better complete this questionnaire, we would appreciate your forwarding it to that person.

Thank you again for your assistance. Courses such as CLASSIC THEATRE: THE HUMANITIES IN DRAMA are indeed experimental, and we need your assistance in revising and improving this and other television courses. If you have any questions, please do not hesitate to contact us.

Sincerely,

Leslie Purdy

Leslie Purdy, Ed.D.
Instructional Design Specialist
Coast Community College District
1370 Adams Avenue
Costa Mesa, CA 92626
Tel.: (714) 556-5534

Darrell Icenogle

Darrell Icenogle
Administrative Analyst
University of California, San Diego
Extension
P.O. Box 109 (Q-014)
La Jolla, CA 92093
Tel.: (714) 452-3836

LP:rw

Enclosure: Faculty/Facilitator Questionnaire

CLASSIC THEATRE: THE HUMANITIES IN DRAMA

FACULTY/FACILITATOR QUESTIONNAIRE

INSTITUTION_____

INSTRUCTOR OF RECORD_____

DEPARTMENT/DIVISION_____

Part I

1. Was Classic Theatre your first experience in facilitating a TV course?
   ___yes
   ___no

2. With what kinds of resources were you provided?
   ____clerical assistance
   ____grader of exams
   ____release time or other compensation to develop additional materials
   ____other_____

3. Please indicate which of the following support services were offered to Classic Theatre students at your school:
   ____On-campus review sessions, lectures, or seminars:
   How many were conducted?_____
   Were they optional____or required____

   ____Broadcast review sessions
   ____TV Taped or live____
   ____Radio Taped or live____

   ____Taped broadcasts of the plays available to the student for viewing on campus

   ____Independent study groups. (If you did initiate such a service, please include a brief description of its organization and your assessment of its success in terms of participation, effect on completion rates, and course enhancement.)

   ____Tutorial services
   ____Library privileges
   ____Student newsletter (please specify number of issues and include a sample copy)
   ____Information available by telephone
   ____Other_____

4. Did you send an introductory letter to Classic Theatre enrollees?
   ____yes (please include a copy)
   ____no: If you did not, what was your school's initial contact with the student?
   _____

5. Please check any of the following that were sent to Classic Theatre students:
   ____mail-back quizzes or study questions
   ____reminders of review sessions, test dates, etc.
   ____calendar or schedule of on-campus events such as plays, films, lectures, etc.
   ____other (please specify)_____
   _____

6. Did you maintain regular office hours for Classic Theatre students?
   ____yes (number of hours per week_____)
   ____no: If you did not have regular office hours, what avenue for student contact was used:_____
   _____

7. Please estimate the percentage of Classic Theatre students who contacted you at least once either by telephone or in person_____

8. How would you characterize the kinds of questions students raised when contacting you? (Please indicate by percentage.)
   ____Concern with course mechanics, e.g., times and dates of testing, reviews, etc.
   ____Personal, e.g., inability to keep up with course work, conflict in scheduling for tests, reviews, etc.
   ____Concern with course content, e.g., differing interpretation of course material, desire for additional sources, etc.
   ____Other_____
   _____
   _____
   _____

9. Please use the space provided below to indicate your impressions, based on the kinds of student contact you experienced plus any additional information available to you, of the kind of student you were dealing with in Classic Theatre. For example, were there more men or women, were they involved in the course more for reasons of self enrichment than to earn needed units, did they evidence any background in drama or literature, what was their previous exposure to a college level course, etc.

_____
_____
_____
_____
_____
_____

Part II

Part II: Administrative Support Materials and Course Components

1. Did you receive the Academic and Administrative Support Package for the Classic Theatre course?
   ___yes
   ___no
   ___parts of it
2. Did you find the "check list of responsibilities" in the Facilitator/Faculty Guide useful?
   ___yes
   ___no
   ___somewhat
3. Do you now feel that any of the responsibilities enumerated in the Guide should have received greater emphasis?
   ___no
   ___yes:_____
   _____
   _____
4. Did you find there were course administration problems not mentioned in the Guide?
   ___no
   ___yes:_____
   _____
   _____
5. What type(s) of assessment devices did you use in this course?
   ____multiple choice
   ____essay
   ____oral exams
   ____on-campus midterm and final
   ____take-home midterm and final
   ____written projects/papers (how many)_____
   ____series of tests replacing midterm and final:
   (number and type)_____
   ____other assignments:_____
   _____

   Total number of tests administered_____
6. Were your test questions drawn solely from the bank of test questions in the Administrative Support Package?
   ____yes, all were
   ____none were
   ____some were (percentage_____)
7. If you did use test bank questions, what were your criteria for selection?
   _____
   _____
   _____
8. Do you feel that the questions in the test bank measure what the student was expected to know as set forth in "Learning Objectives for the Student," in the Study Guide *Programme Notes and Promptings*? _____
   _____
   _____
   _____
   _____

9. If you developed some or all of the testing used, what was your rationale for doing so?

_____

_____

_____

10. If you used multiple choice questions, did you do an item analysis?

____yes

____no

11. Did you adopt any of the questions in the test bank for study purposes?

____no

____yes: were these presented to the student as optional____

or required____

12. What other information or support material would have been useful to you in facilitating this course?

_____

_____

_____

13. Did this course satisfy elective____or major____course requirements at your school?

14. What was the initial enrollment figure for this course?_____

15. How many students completed the course?_____

16. Please describe as best you can the reasons for course withdrawals:

_____

_____

_____

Part III

While the televised plays are the core of a course like Classic Theatre, the print materials were designed to aid the student achieve the goals stated for the course. Those goals are:

* to understand the social and historical backgrounds of 17th, 18th, and 19th century European drama
* to understand the origins, form, and literary importance of the classic works, leading to the viewing and enjoyment of the plays themselves
* to learn the techniques of interpretation, analysis, and criticism of drama

1. Do you think that the three books used in this course (*From Script to Production*, *Programme Notes and Promptings*, and *Classic Theatre: The Humanities in Drama*) were integrated in a way that allowed students to meet the goals stated above?

_____

_____

_____

_____

2. Please comment on the usefulness of each of the three sources in meeting the course goals. (Since we are also aware of students' concern with definition of terms, clarity of instructions, statements of objectives, and level of language, your evaluation of these aspects is appreciated.)

From Script to Production:

_____

_____

_____

_____

_____

Programme Notes and Promptings:

_____

_____

_____

_____

_____

Classic Theatre: The Humanities in Drama:

_____

_____

_____

_____

_____

3. What is your opinion of the Classic Theatre Previews, e.g., do you feel they contributed to the student's understanding of the play, were some more relevant than others, etc. _____

4. What is your opinion of the scheduling of the course in your area, e.g., the rate of presentation (one new play per week), the time that separated the Preview from the performance, etc._____

5. Do you feel that one viewing of the play, providing the student kept up with assigned reading, was sufficient for most students? _____

6. Did your students provide you with any feedback that would enable you to identify more and less well-received plays? Which were the most well-received plays? Which were the least well-received plays? Can you isolate reasons for these choices? _____

7. What is your opinion of bringing together the actual viewing and reading of plays in teaching a course on drama? _____

8. In your opinion, is television--most specifically, Classic Theatre--a successful way to provide access to humanities materials? _____

9. Would you facilitate this course again? _____

APPENDIX D

COVER LETTER

STUDENT QUESTIONNAIRE

Classic Theatre - The Humanities In Drama

Coast Community College District
1370 Adams Avenue
Costa Mesa, California 92626
(714) 556-5534

University of California Extension, San Diego
P.O. Box 109 (Q-014)
La Jolla, California 92037
(714) 452-3446

March, 1976

Dear Student:

Last fall you enrolled in the TV course, CLASSIC THEATRE: THE HUMANITIES IN DRAMA. Whether or not you completed this course, your opinions about it are important to us.

The National Endowment for the Humanities has given the Coast Community College District, Costa Mesa, California, and the University of California, San Diego, a grant to study the reaction to Classic Theatre by the 275 colleges and universities that offered the course. Student evaluation is most necessary to this kind of research project, and we would like to ask you for information regarding your experience in this TV course.

A questionnaire is enclosed that requires only a few minutes to fill out. We have provided a postpaid return envelope addressed to the Coast Community College District. We would like to emphasize, however, that these materials were sent to the particular school through which you enrolled in Classic Theatre, and it in turn sent them to you. In this way both confidentiality and anonymity have been respected.

Again, your assistance would be greatly appreciated; we urge you to take the few minutes necessary to answer the following questions.

Sincerely,

Darrell Icenogle

Darrell Icenogle
Administrative Analyst
University of California, San Diego
Extension
P.O. Box 109 (Q-014)
La Jolla, CA 92093
Tel.: 714/452-3836

Leslie Purdy

Leslie Purdy, Ed.D.
Instructional Design Specialist
Coast Community College District
1370 Adams Avenue
Costa Mesa, CA 92626
Tel.: 714/556-5534

CLASSIC THEATRE: THE HUMANITIES IN DRAMA

Student Questionnaire

Section I

1. What is your age?____

2. What is your sex?
   ____Male
   ____Female

3. What is your occupation?_____
   Do you pursue it:
   ____full time
   ____part time

   If you do not work outside your home, which of the following best describes you:
   ____homemaker
   ____student
   ____retired
   ____unemployed
   ____other_____

4. How many years of school have you completed?
   ____less than high school
   ____high school
   ____1 year of college
   ____2 years of college
   ____3 years of college
   ____4 years of college
   ____more than 4 years of college

5. What are your formal educational goals?
   ____A.A. degree
   ____B.A. or B.S. degree
   ____M.A. or M.S. degree
   ____Ph.D. or other doctorate
   ____none of the above_____

6. In which college or university did you enroll for the Classic Theatre course?_____

7. Please check your reason(s) for enrolling in Classic Theatre.
   ____need for units
   ____personal enrichment
   ____convenience of televised instruction
   ____career advancement
   ____satisfies requirement in major field of study
   ____other (please indicate)_____

8. During the Fall 1975 semester, were you enrolled
   ____in Classic Theatre only
   ____in other TV courses (also number of units_____)
   ____in on-campus courses (number of units_____)
   Total number of units carried_____

9. Was Classic Theatre your first TV course?
   ____Yes
   ____No
   _____Number of other TV courses taken
   _____Number of TV courses completed

10. How did you first hear about Classic Theatre?
_____Mailed brochure
_____Brochure obtained on campus
_____Newspaper ad or article
_____Magazine ad or article
_____Class schedule
_____TV announcement
_____Word-of-mouth
_____Other (please indicate)_____

11. Have you taken any drama or literature courses prior to your experience with Classic Theatre:
____No
____Yes (How long ago was the last course?_____)

12. While taking Classic Theatre, did you do any of the following?
____contact the facilitator (either by telephone or in person)
____attend an on-campus review session
____initiate or join any kind of student discussion or study group
____use the media center to review any of the plays
____use the campus library for any additional reading for the course
____attend any campus-sponsored theatrical productions
____attend other theatrical productions
____view televised repeats of any of the plays

13. Please use the space below to indicate your opinion of the usefulness or course enhancement of any of these activities in which you were involved.
_____
_____
_____

14. Did you complete the course?
____Yes
____No, because_____
If you did not complete the course, did you
____continue to view the plays, although no longer for credit
____discontinue viewing Classic Theatre altogether

15. Would you take another TV course? Briefly give reasons.
_____
_____
_____

16. After taking Classic Theatre, would you take other courses, whether televised or on a campus, in literature, drama, or the theatre?
____yes
____no
____undecided

17. How would you you compare Classic Theatre to other college courses you may have taken?
____more difficult
____less difficult
____about the same
____have never taken a college course

Section II

This section of the questionnaire is concerned with your evaluation of:
a) the course components of Classic Theatre
b) the administration of the course
c) your study habits in the course

Please read the material carefully and rank your answers according to the following scale:

(1) strongly agree	(2) agree	(3) disagree	(4) strongly disagree	(5) does not apply

A. COURSE COMPONENTS

While the televised plays themselves are the core of a course like Classic Theatre, the print materials were designed to aid you achieve the goals for all Classic Theatre students. Those goals are:

*to understand the social and historical backgrounds of 17th, 18th, and 19th century European drama

*to understand the origins, form, and literary importance of the classic works, leading to the viewing and enjoyment of the plays themselves

*to learn the techniques of interpretation, analysis, and criticism of drama

1. The three books used in the course (*Classic Theatre: The Humanities in Drama, Programme Notes and Promptings*, and *From Script to Production*) were integrated in a way that made meeting the above-stated goals possible. ( )

2. Each group of articles in *From Script to Production* for the 13 plays was helpful in meeting some of the goals stated above. ( )

3. *Programme Notes and Promptings* met its objective of aiding integration of the reading and viewing parts of the course. ( )

4. The following study aids in *Programme Notes and Promptings* were helpful:
   a)The instructions at the beginning of each unit on "How to Approach the Play"( )
   b)The "Learning Objectives for Students" at the beginning of each unit ( )
   c)The Study Questions at the end of each unit ( )

5. In the text, *Classic Theatre: The Humanities in Drama*, the "Introductory Comments" and explanation of terms with each play were helpful. ( )

6. Viewing the half-hour segments entitled "Classic Theatre Preview" aided in understanding the plays. ( )

7. Viewing repeats of (some or all of) the plays was helpful. ( )

B. ADMINISTRATION OF THE COURSE

1. The broadcast schedule of the plays, including the repeat viewing times, was:
   ____convenient
   ____convenient some of the time
   ____never convenient
   On what channel did you view most of the telecasts?_____

2. The broadcast schedule of the Preview was:
   ____convenient
   ____convenient some of the time
   ____never convenient
   ____I did not watch the Previews

3. There were 13 plays in the series and 13 Previews. Of these, I watched
   ____number of plays
   ____number of Previews

4. If you did view most or all of the Previews, did you feel that the length of time separating the Preview from the play was:
   ____satisfactory
   ____should have been immediately before the play itself

5. The pace of the course, that is, broadcasting one new play each week, was:
   ____too fast
   ____too slow
   ____satisfactory

6. The number of on-campus review sessions scheduled was:
____sufficient
____insufficient
____did not attend:
(If you did not attend, which of the following apply?)
____inconvenient scheduling
____inability to come to campus or location of review
____not necessary to understanding of course materials
____other_____

7. The correspondence received from the college faculty-facilitator:
____answered all questions about the course
____left out necessary information
____was inadequate

8. Indicate the number of times you contacted (either by phone or in person) the course facilitator.
____not at all
____once
____occasionally
____frequently

The facilitator was:
____easy to reach
____difficult to reach
____helpful
____not helpful

9. Were you able to obtain the Classic Theatre books:
____by the time the course started
____not until after the course started
____did not buy the books

10. Did you obtain them:
____at the campus bookstore
____by mail
____other_____

11. Did you feel the cost of the books was:
____reasonable
____unreasonable

12. What were the methods of testing for this course on your campus?
____multiple choice (midterm and final)
____self-administered study test and answers
____essays in place of midterm and final
____other_____

13. In your opinion, was this type of testing:
____suitable for a course like Classic Theatre
____not suitable:
What type(s) of testing would have been better?_____

14. Did you feel that the grading system used was:
____fair in measuring your work
____not fair

15. Was the communication from your college, e.g., letters from the faculty-facilitator, reminders of test dates, etc.,:
____sufficient for you
____not frequent enough
____not necessary after the first one
____other_____

C. STUDY HABITS

1. Which of the following statements best describes your study habits?
____I usually keep up with my assigned work
____I tend to put off assignments until the last minute
____I tend to fall behind in assigned work

____When I begin an assignment, I usually work on it until I have completed it
____I tend to work on an assignment in more than one session

____I am fairly consistent in my study habits
____I am not very consistent in my study habits

2. In the Classic Theatre TV course, did you find that you:
____did not have enough time to study for the course
____were usually able to complete assignments each week
____usually studied according to the recommendations set forth in the study guide, *Program Notes and Promptings*
____developed a new approach to studying for this course

3. Which of the following sources did you find most helpful? (Check as many as you feel apply)
____the broadcast previews
____the broadcast plays
____the text of plays (*Classic Theatre: The Humanities in Drama*)
____*Programme Notes and Promptings*
____*From Script to Production*
____all of the above were equally helpful

4. In comparing Classic Theatre with on-campus courses you may have taken, did you find that:
____you missed the feedback and interaction of most classroom situations
____Classic Theatre was constructed in a way that made these features unnecessary
____it would have been helpful to have studied with other students
____the independence allowed by televised instruction was well suited to your needs

Section III

1. Which of the plays on the Classic Theatre program did you like the most? Please name them and indicate briefly why you liked them.

_____
_____
_____
_____

2. Which plays did you like the least? Why

_____
_____
_____
_____

3. Did your experience in this course change any of your:

	No	Yes	Describe briefly
TV viewing habits	( )	( )	_____
Reading habits	( )	( )	_____
Entertainment activities	( )	( )	_____

4. Have you watched a public television station before enrolling in Classic Theatre?
____no
____yes:
____frequent
____infrequent

5. Have you watched any programs on public television stations since the end of course?
____no
____yes: what types of programming have you viewed:
____educational
____documentary
____cultural
____public service
____other_____

6. Would you recommend Classic Theatre to your family or friends if the course is offered again?
____no
____yes

Thank you for your assistance

3/76

APPENDIX E

RAW DATA

STUDENT QUESTIONNAIRE DIVIDED BY 24 INSTITUTIONS OFFERING CLASSIC THEATRE: THE HUMANITIES IN DRAMA

RAW DATA - STUDENT QUESTIONNAIRE

24 INSTITUTIONS OFFERING CLASSIC THEATRE: THE HUMANITIES IN DRAMA

	Arizona State Univ.	Bunker Hill C.C.	Central Piedmont C.C.	Chicago Inner-City Institute	Hillsborough C.C.	Illinois State U. (Normal)	Imperial Valley College	Kingsborough C.C.
Students Enrolled	77	28	42	150	100	84	11	88
Students Returning Questionnaire	41(53%)	9(32%)	17(40%)	41(34%)	23(23%)	31(37%)	6(55%)	33(38%)
Students with up to 2 Years of college	9.8%	44.4%	29.4%	23.8%	39.1%	22.6%	50.0%	45.5%
Students with up to 4 Years of college	78.1%	11.1%	29.4%	9.5%	-0-	9.7%	-0-	3.0%
Classic Theatre was first TV course	82.9%	100.0%	58.8%	52.4%	47.8%	93.6%	100.0%	39.4%
The correspondence received from college faculty/ facilitator:								
Answered all questions	58.5%	88.9%	88.2%	57.1%	52.2%	77.4%	66.7%	75.8%
Left out necessary information	9.8%	11.1%	-0-	14.3%	8.7%	3.2%	-0-	3.0%
Was adequate	26.8%	-0-	11.8%	16.7%	39.1%	16.1%	16.7%	12.1%
Felt the grading system was fair in measuring work	73.2%	100.0%	94.1%	73.8%	56.5%	83.9%	66.7%	90.9%
Would recommend Classic Theatre to family or friends if course were offered again	87.8%	-0-	82.4%	85.7%	56.5%	93.6%	-0-	97.0%
Have taken drama or literature courses prior to Classic Theatre	4.9%	33.3%	17.7%	45.2%	69.6%	25.8%	16.7%	36.4%
Would take another TV course	86.8%	88.9%	88.2%	95.2%	65.2%	87.1%	100.0%	87.9%

RAW DATA - STUDENT QUESTIONNAIRE

24 INSTITUTIONS OFFERING CLASSIC THEATRE: THE HUMANITIES IN DRAMA

	Lansing C.C.	Maricopa County C.C.	Merritt College	Miami -Dade C.C.	Nassau C.C.	North Virginia C.C.	Pepperdine University	Rio Hondo C.C.
Students Enrolled	42	30	129	280	58	69	40	85
Students returning questionnaire	17(40%)	18(60%)	37(21%)	92(33%)	22(38%)	25(36%)	15(38%)	12(14%)
Students with up to 2 years of college	25.0%	55.6%	19.4%	17.4%	4.6%	19.2%	-0-	33.3%
Students with up to 4 years of college	6.3%	11.1%	8.3%	8.7%	4.6%	19.2%	6.7%	8.3%
Classic Theatre was first TV course	93.8%	72.2%	91.7%	57.6%	86.6%	92.3%	93.3%	33.3%
The correspondence received from college faculty/ facilitator:								
Answered all questions	37.5%	11.1%	83.3%	58.7%	68.2%	76.9%	53.3%	66.7%
Left out necessary information	-0-	22.2%	-0-	15.2%	18.2%	-0-	-0-	8.3%
Was adequate	18.8%	50.0%	5.6%	15.2%	13.6%	19.2%	46.7%	8.3%
Felt the grading system was fair in measuring work	81.3%	27.8%	61.1%	71.7%	81.8%	80.7%	66.7%	91.7%
Would recommend Classic Theatre to family or friends if course were offered again	81.3%	66.7%	91.7%	84.8%	95.5%	96.2%	93.3%	100.0%
Have taken drama or literature courses prior to Classic Theatre	-0-	33.3%	22.2%	26.1%	31.8%	38.5%	13.3%	50.0%
Would take another TV course	87.5%	83.3%	86.1%	87.0%	90.9%	84.6%	80.0%	83.0%

RAW DATA - STUDENT QUESTIONNAIRE

24 INSTITUTIONS OFFERING CLASSIC THEATRE: THE HUMANITIES IN DRAMA

	Southern Connecticut State	Univ. of California at Davis	U. of Hawaii	Univ. of Minnesota	Univ. of Minnesota Tech.Coll.	U. of North Florida	Univ. of Virginia	West Liberty State
Students Enrolled	34	12	35	35	29	60	41	30
Students returning questionnaire	10(29%)	8(66%)	16(45%)	22(63%)	5(17%)	24(40%)	19(46%)	14(46%)
Students with up to 2 years of college	30.0%	11.1%	12.5%	-0-	60.0%	16.7%	21.1%	7.1%
Students with up to 4 years of college	30.0%	-0-	12.5%	22.7%	-0-	16.7%	21.1%	28.6%
Classic Theatre was first TV course	80.0%	66.7%	56.2%	63.6%	100.0%	70.8%	89.5%	92.9%
The correspondence received from college faculty/ facilitator:								
Answered all questions	60.0%	55.6%	93.8%	72.7%	100.0%	87.5%	57.9%	78.6%
Left out necessary information	-0-	22.2%	-0-	4.6%	-0-	-0-	10.5%	-0-
Was adequate	20.0%	22.2%	-0-	18.2%	-0-	4.2%	26.3%	14.3%
Felt the grading system was fair in measuring work	80.0%	88.9%	100.0%	86.4%	100.0%	70.8%	79.0%	85.7%
Would recommend Classic Theatre to family or friends if course were offered again	100.0%	77.8%	100.0%	100.0%	100.0%	91.7%	94.7%	100.0%
Have taken drama or liter-ture courses prior to Classic Theatre	20.0%	11.1%	12.5%	13.6%	20.0%	29.2%	21.1%	50.0%
Would take another TV course	90.0%	88.9%	100.0%	100.0%	100.0%	91.7%	73.7%	92.9%

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